

NATIONAL MUSIC COURSE

NEW THIRD  
MUSIC READER


BY  
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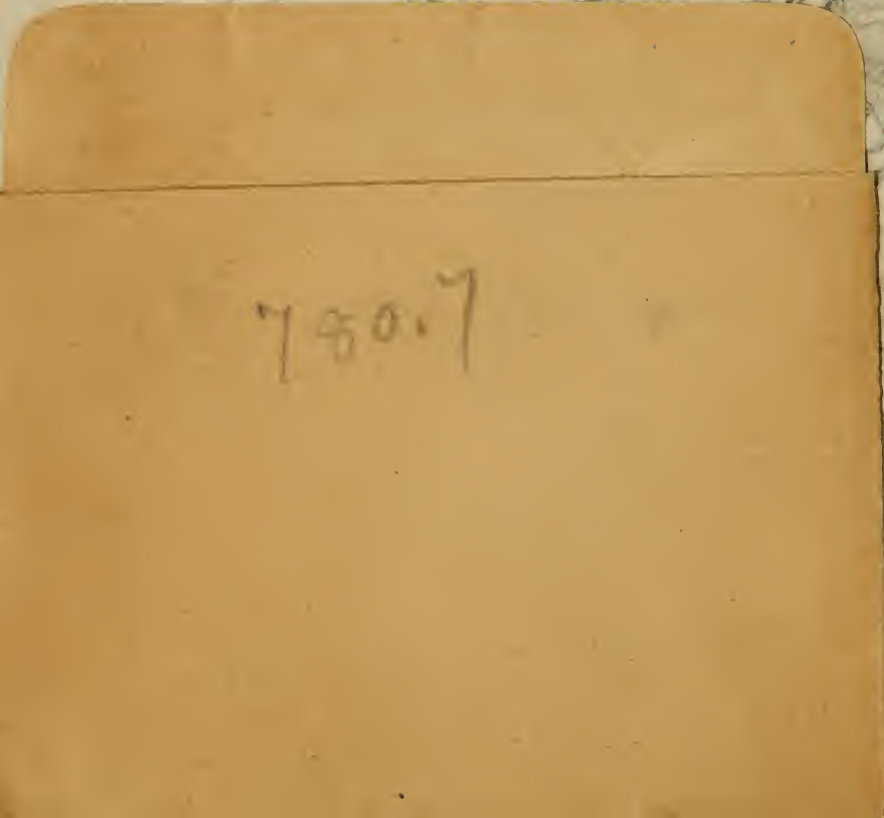
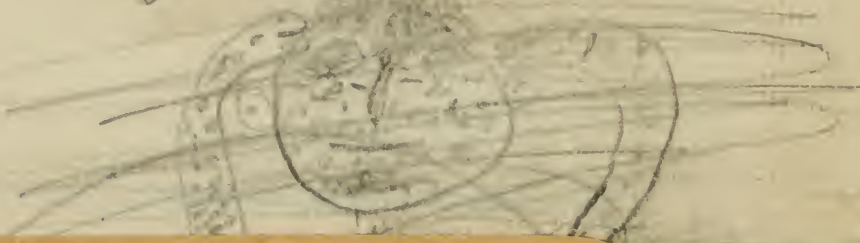
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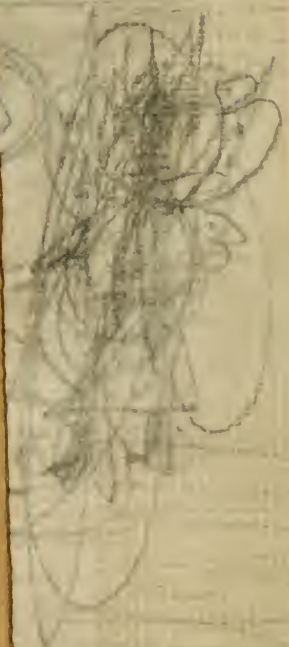
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The National Music Course.

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THE  
NEW THIRD MUSIC READER,

BASED LARGELY UPON C. H. HOHMANN,

SHOWING THE HARMONIC RELATION OF SOUNDS.

WITH TWO-PART AND THREE-PART EXERCISES AND SONGS, AND  
DIRECTIONS TO TEACHERS.

BY  
LUTHER WHITING MASON,

FORMERLY SUPERVISOR OF MUSIC IN THE PUBLIC SCHOOLS OF BOSTON, AND  
RECENTLY DIRECTOR OF MUSIC FOR THE EMPIRE OF JAPAN.



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# PREFACE.

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UP to this stage the pupils have acquired the ability to read easy two-part music in nine different keys in the Major Scale, from their knowledge of (1) the Scale, represented by notes upon the staff, and (2) the relative length of sounds in a measure, by the difference in the shape of the notes.

In addition to this, the pupils are now led to regard the single sound as a member of a harmonic combination. For this object the most important harmonies are presented to them in the usual keys, and they are made to see how, through the combination of any two sounds, two-part song is developed, and by degrees become conscious of the harmonies which form the groundwork of two-part singing.

The exercises by Dr. HULLAH will be found useful at this stage, and in connection with them, the author believes, the diagrams may be of use to the majority of the pupils. Yet if any teacher thinks the diagrams illustrating the intervals useless to her or her pupils, she may omit them.

The exercises on the triads and chord of the seventh, together with the songs illustrating them, are chiefly from C. H. HOHMANN. The author secured the original of "HOHMANN'S PRACTICAL COURSE OF INSTRUCTION IN SINGING, PREPARED ON SCHOOL PRINCIPLES," in four books, and had it translated and published. This excellent course has been the basis of all his Music Charts and Music Readers heretofore. The NEW NATIONAL MUSIC COURSE will more strictly follow HOHMANN'S Course, and on that account will be more complete and useful.

What is attempted here in presenting the harmonic relation of sounds does not include the scientific study of harmony nor of thorough-base. All that is expected to be accomplished in this direction is to "spell" the sounds as to their harmonic relations. This is the first step towards acquiring the art of listening to another part while singing our own — an art which may be cultivated only by degrees. Hence the importance of commencing early to direct the attention of pupils to this matter.

It is hoped that the attention given to the practice of the minor scales, and music in that "mode," will be approved by musicians.

I desire to acknowledge my special obligation to Mrs. ADELIA L. LOUGHLIN, of Hyde Park, Mass., for her excellent translations (designated by a +), from the French and the German.

L. W. M.



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# NEW THIRD

## NATIONAL MUSIC READER.

### BOOK I.—TWO-PART SONG.

#### PART I.—HARMONIC RELATION OF SOUNDS.

##### THE SCALE.

*Diagram of  
Scale.*



1. There are eight sounds in the scale.
2. They are named One, Two, Three, Four, Five, Six, Seven, Eight, represented by the figures 1, 2, 3, 4, 5, 6, 7, 8.
3. The eight sounds differ in pitch.
4. By pitch is meant the rising and falling of the voice, as in singing, step by step, up or down the scale.
5. The difference in pitch between two sounds of the scale, as between one and two, two and three, three and four, etc. is called an interval.
6. There are two kinds of intervals in the scale, large and small.
7. The large intervals are called Tones.
8. The small intervals are called Semitones.
9. The scale is a measure, and is used to measure the difference of pitch between two sounds, as a yard-stick is used to measure cloth and the like.

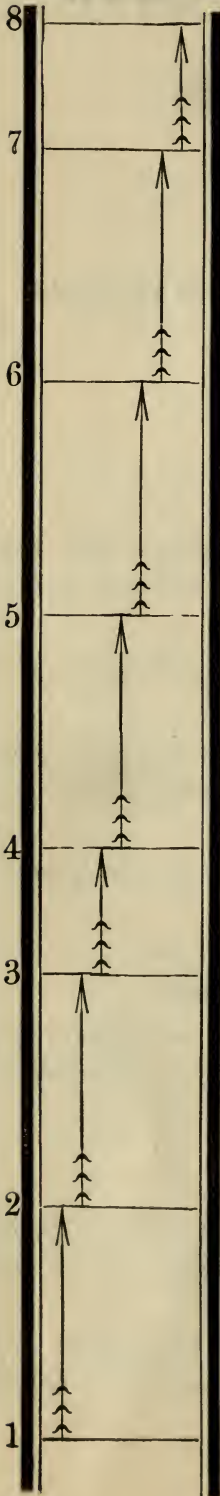
##### THE TERM DEGREE.

The word *Degree*, as used in this book, means a step, or any one of the first seven sounds of the scale, and not the lines and spaces of the staff.

By the triad on the first degree, is meant the triad of One of the scale; by the triad on the fifth degree, that which is based on the sound Five of the scale, etc.

STAFF INTERVALS.

Diagram of Seconds.



A staff interval is the distance of one note from another upon the staff.

In naming intervals, we count from any given sound of the scale upwards, (as indicated by the arrows in the diagram), unless otherwise expressed.

The term *Major* means greater, and *Minor* means less.

We must remember that the scale is a measure, and is to be kept in mind in readiness to measure any interval upon the staff.

The Seconds appear upon the staff thus:

We see by looking at the diagram of seconds, that—

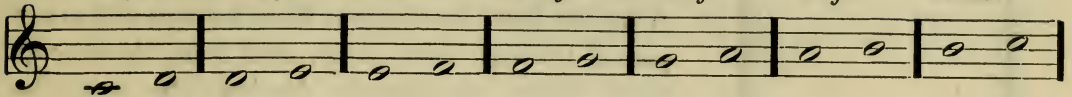
The second from the	1st	degree is a	Tone;
"	"	"	" 2d " " "
"	"	"	" 3d " " Semitone;
"	"	"	" 4th " " Tone;
"	"	"	" 5th " " "
"	"	"	" 6th " " "
"	"	"	" 7th " " Semitone.

In the language of musicians, a second which contains a tone is a *major second*. A second which contains only a semitone is a *minor second*.

The natural scale includes five major and two minor seconds.

SECONDS, MAJOR AND MINOR.

Major. Major. Minor. Major. Major. Major. Minor.



EXERCISE IN SECONDS.

1.

From "Time and Tune," by JOHN HULLAH.

A series of 14 musical exercises, each on a single staff in treble clef, 2/4 time signature. The exercises are labeled a through n. Each exercise consists of four measures of music. Exercises a through m are in major (C major), and exercise n is in minor (C minor). The exercises show various rhythmic patterns and intervals, including quarter notes, eighth notes, and rests. Some exercises have slurs or accents. Exercise n ends with a double bar line.

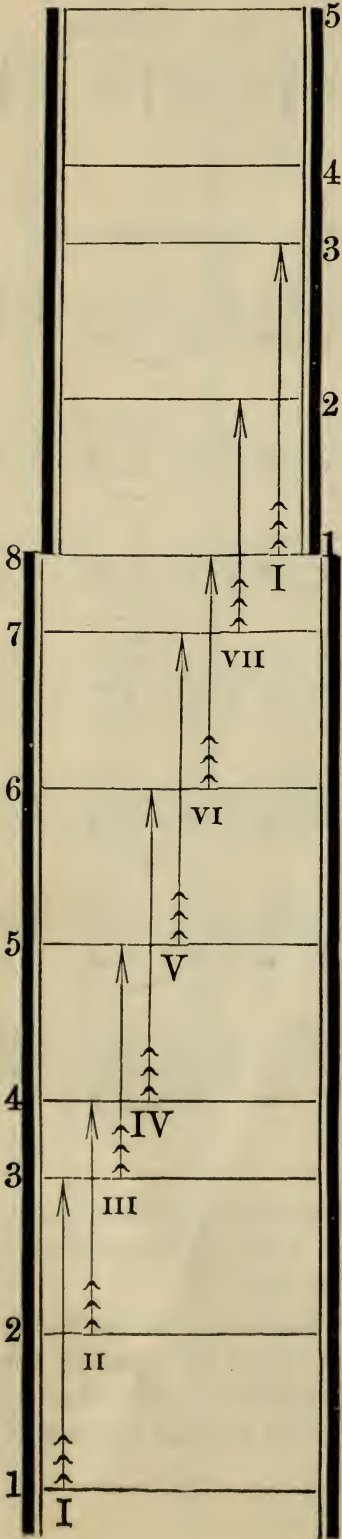
TO THE TEACHER.—These exercises are divided into sections of four measures each, and are designated in their order by letters. They are also separated by quarter-rests, and are complete in themselves as to rhythm.

To require a class to go through with all the exercises in full chorus would be very monotonous and uninteresting. It would be better to separate the class into divisions, first two, then four, six, or eight, and call upon them in order, and out of order; always giving the command during the last measure of each section. This will keep the class wide awake.

'Take breath at this mark ( ' ) and at rests.

THIRDS, MAJOR AND MINOR.

Diagram of Thirds.



It may be seen by the diagram of thirds that from the first, fourth, and fifth degrees, the arrow passes through two tones; and from the second, third, sixth, and seventh degrees, the arrow includes one tone and one semitone.

A Major Third includes two tones.

A Minor Third includes one tone and one semitone.

The thirds are so important, that they are indicated by Roman numerals according to the degrees from which they are reckoned, the major thirds being distinguished by larger-size letters than the minor, as is shown in the diagram.

The thirds appear on the staff thus:

Two musical staves illustrating intervals. The first staff shows intervals labeled I, II, III, and IV. The second staff shows intervals labeled V, VI, VII, and I.

The Roman numerals, as they will appear upon the Charts and in this Music Reader, will have reference to the *thirds*, and to no other interval.

2. EXERCISE IN THIRDS.

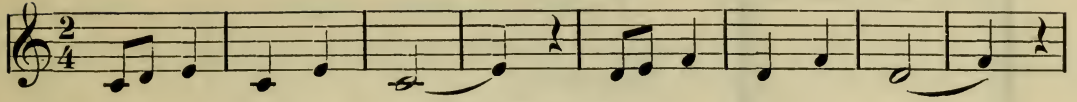
Four musical staves showing exercises in thirds. The first staff is in 2/4 time and shows a sequence of notes. The second staff shows a sequence of notes with a final measure containing a fermata. The third and fourth staves show similar sequences of notes.

3.

From "Time and Tune," by JOHN HULLAH.

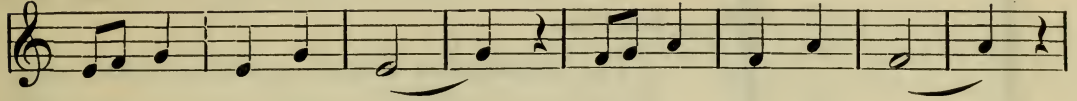
a.

b.



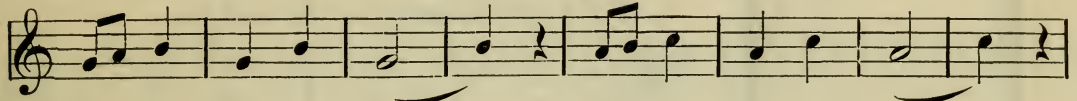
c.

d.



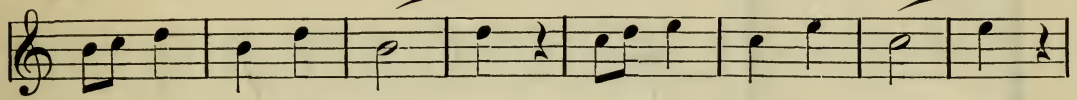
e.

f.



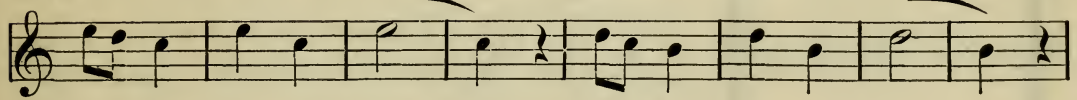
g.

h.



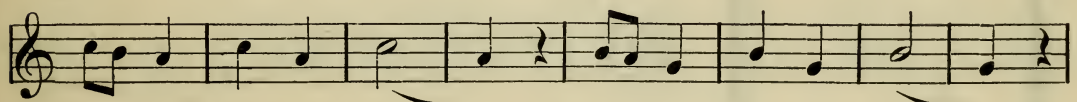
i.

j.



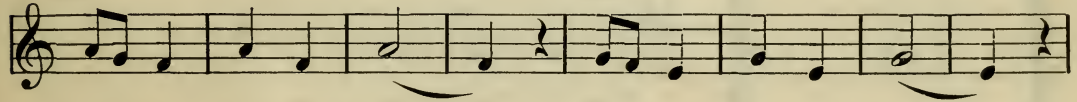
k.

l.



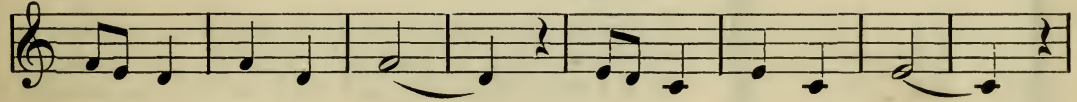
m.

n.



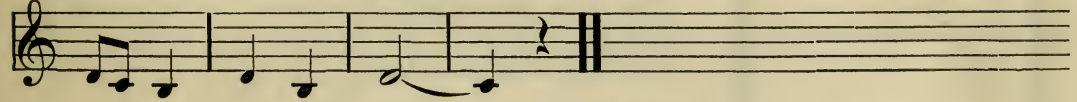
o.

p.



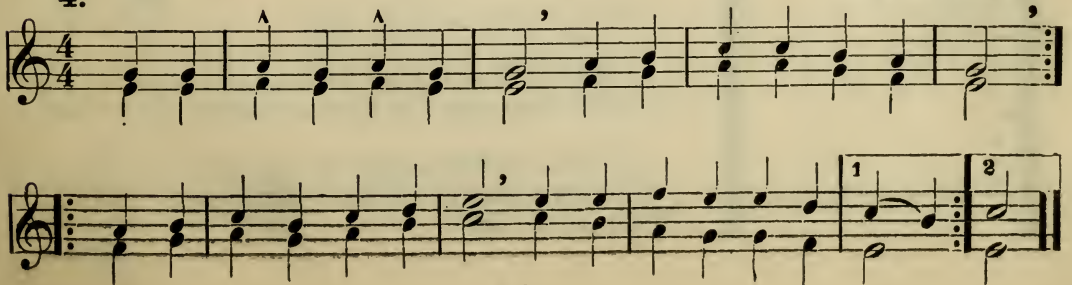
q.

All.



4.

JOHN HULLAH.



## Diagram of Fourths.

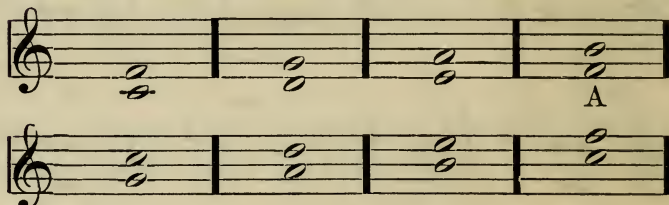
## FOURTHS, PERFECT AND AUGMENTED.

Fourths, for reasons which will appear hereafter, are not called major and minor, but Perfect and Augmented.

A Perfect Fourth consists of two tones and one semitone.

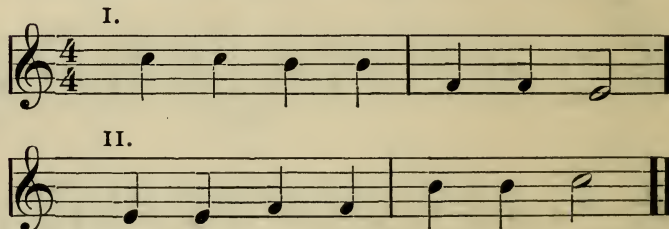
The Augmented Fourth embraces three tones, and is based upon the fourth degree of the scale.

The fourths appear on the staff thus:



The interval of a fourth that will require the most attention is the augmented fourth.

The following Round in two parts will be found a good exercise to impress this upon the mind.

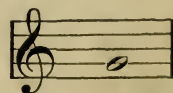


This interval is sometimes called the *Tritone*.

“The augmented fourth is rather an interval of harmony than of melody. The sounds of which it is formed (the 4th and 7th) are the characteristic sounds of the scale; and those by which, as a rule, it is immediately followed are the most important sounds of the chord of the tonic. Let us ascertain this practically.

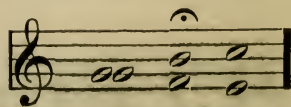
“Form the class into two divisions.

“Sing after me this note.



“First division sing *Sol Si*, and sustain *Si*; second division sing *Sol Fa*, and sustain *Fa*. Then—

“First division pass from *Si* to *Do*; second division from *Fa* to *Mi*.”



—[HULLAH,

EXERCISES IN FOURTHS.

5.

From "Time and Tune," by JOHN HULLAH.

a. b.

c. d.

e. f.

g. h.

i. j.

k. l.

m. n.

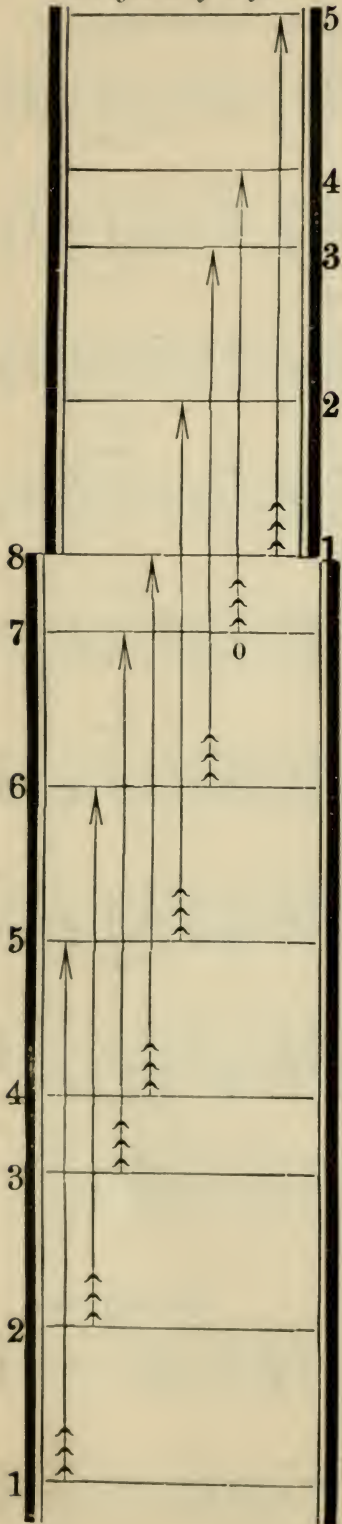
o. p.

q. *All.*

6.

VON MAURER.

Diagram of Fifths.



FIFTHS, PERFECT AND DIMINISHED.

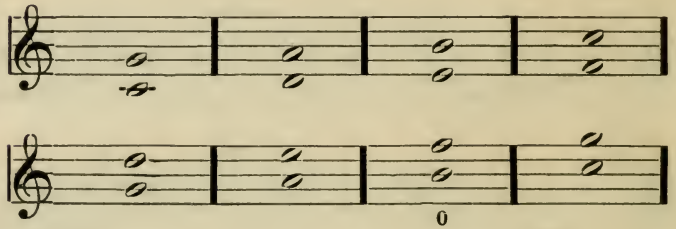
There is the same reason for calling the fifths *perfect*, as there is for the fourths, as will appear in our future lessons.

A Perfect Fifth contains three tones and one semitone, as may be seen by looking at the diagram of fifths.

You will also see that all the fifths are perfect except that from the seventh degree of the scale, which is diminished, as it contains two tones and two semitones.

The Diminished Fifth is designated by a small cipher after the Roman numerals which stand for the third, thus: VII<sup>o</sup>.

The fifths appear on the staff thus:

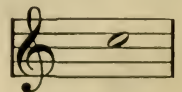


Fifths do not sound well when sung consecutively.

“Note that the one imperfect fifth is formed on the 7th of the scale.

“Like the augmented fourth, the imperfect fifth is rather an interval of harmony than of melody, and for precisely the same reason. It is composed of the same characteristic sounds of the scale (the 4th and 7th), which again tend toward the most important sounds of the tonic chord (the 3rd and 8th).

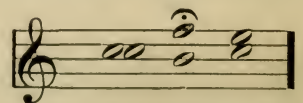
“Form the class in two divisions.



“Sing after me this note.

“First division sing *Do Fa*, and sustain *Fa*; second division sing *Do Si*, and sustain *Si*. Then —

“First division pass from *Fa* to *Mi*; second division from *Si* to *Do*.”





EXERCISES IN FIFTHS.

From "Time and Tune," by JOHN HULLAH.

1.

a. b.

c. d.

e. f.

g. h.

i. j.

k. l.

m. n.

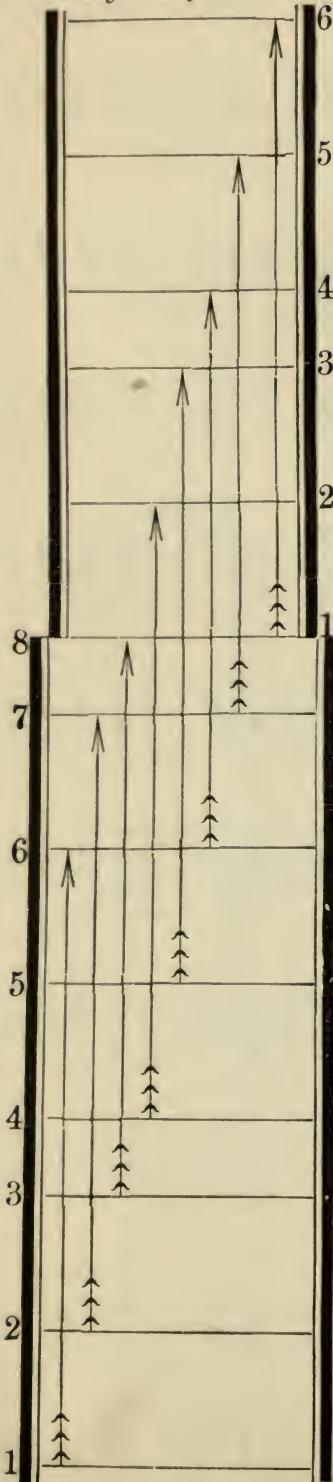
o. *All.*

8.

SILCHER.

SIXTHS, MAJOR AND MINOR.

Diagram of Sixths.

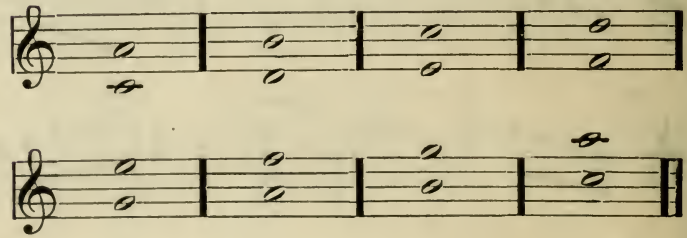


A Major Sixth, as may be seen by the diagram, includes four tones and one semitone.

A Minor Sixth includes three tones and two semitones.

There is nothing about these intervals which demands our special attention at present. Like the thirds major and minor, they are quite pleasant, and very easy to sing.

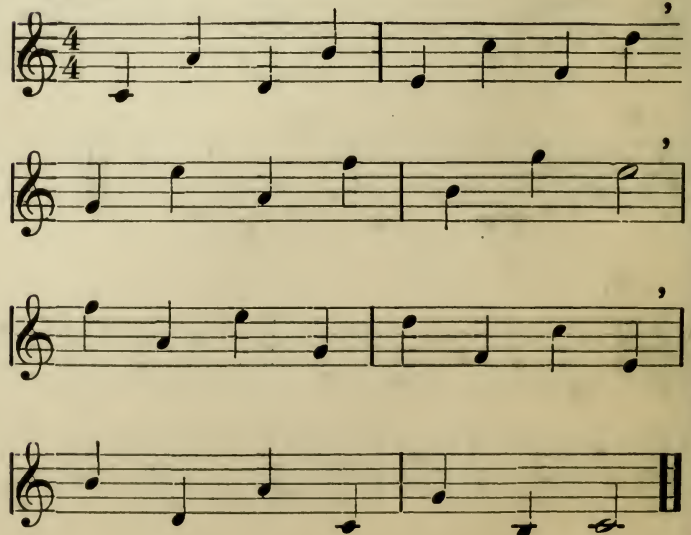
The sixths appear on the staff thus:



The importance of being able to recognize the difference between the major and minor thirds and sixths will appear when we come to study the minor scales, as in these two intervals lies the characteristic difference, between the major and minor diatonic scales.

EXERCISE IN SIXTHS.

9.



EXERCISES IN SIXTHS.

10.

From "Time and Tune," by JOHN HULLAH.

a. b.

c. d.

e. f.

g. h.

i. j.

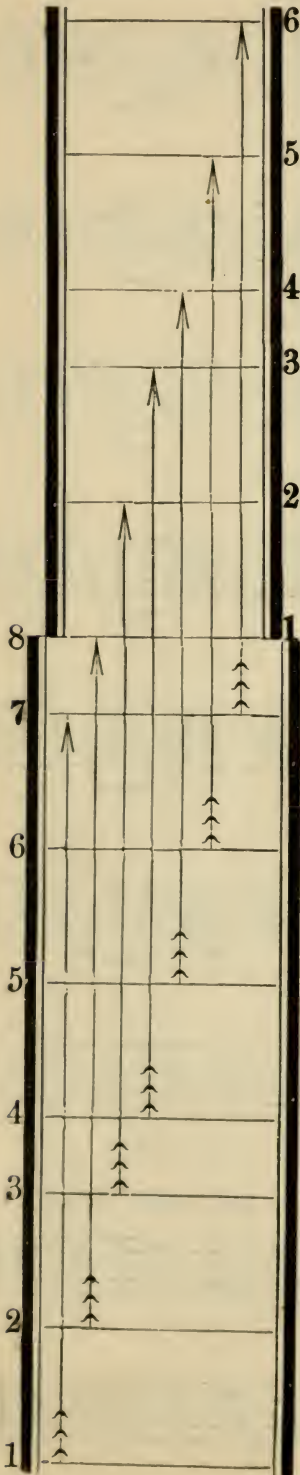
k. l.

m. *All.*

11.

DR. CARL SEEGER.

## SEVENTHS, MAJOR AND MINOR.

*Diagram of Sevenths.*

A Major Seventh contains five tones and one semi-tone.

A Minor Seventh contains four tones and two semi-tones.

By the diagram, it will be seen that there are only two major sevenths, from the first and fourth degrees. All the rest are minor.

In the formation of chords, we shall find the sevenths next in importance to thirds and fifths.

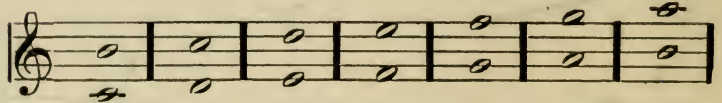
The sounds of the scale which bear major sevenths are *one* and *four*.

Like the augmented fourth and the diminished fifth, the minor seventh is an interval of harmony. It also occurs in melodies, especially in mountainous countries, like Switzerland.

It almost always springs from *five* of the scale; it is easy to sing, and comes in sprightly music.

The major seventh is seldom, if ever, used either in melody or harmony.

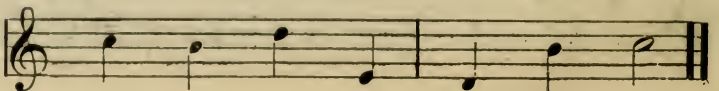
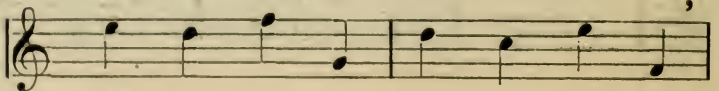
The sevenths appear on the staff thus:



## EXERCISE IN SEVENTHS.

12.

SILCHER.,



13.

From "Time and Tune," by JOHN HULLAH.

a. b.

c. d.

e. f.

g. h.

i. j.

k. All.

INVERSION OF INTERVALS.

If we take the lower of two notes forming an interval, and write it an octave higher, this in music is called Inversion.

EXAMPLE.

14.

SILCHER.

Prime, Octave, Second, Seventh, Third, Sixth.

Fourth, Fifth, Fifth, Fourth, Sixth, Third.

Seventh, Second, Octave, Prime.

## Diagram of Triads.

## TRIADS OF THE MAJOR SCALE.

A Triad is any given sound of the scale, with its *third* and *fifth*.

There are three different kinds of triads in the major scale.

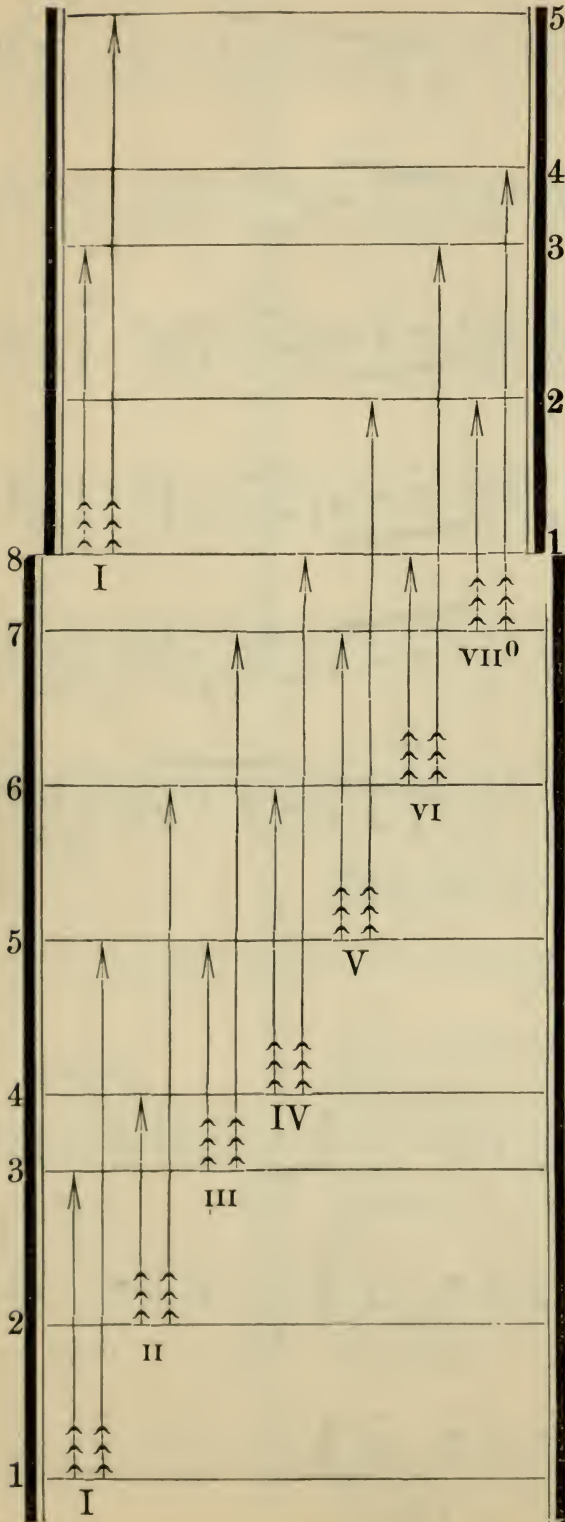
1. The Major Triads, which consist of a major third and perfect fifth, as I, IV, and V.

2. The Minor Triads, which consist of a minor third and a perfect fifth; as II, III, and VI.

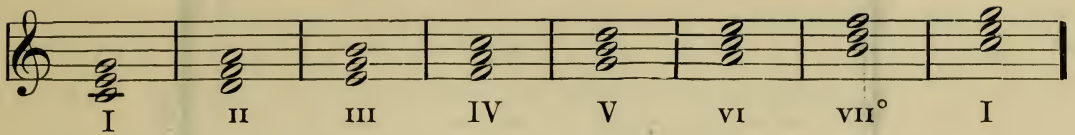
3. The Diminished Triad, which consists of a minor third and a diminished fifth, as VII<sup>o</sup>.

From the beginning of this course, commencing with the songs for the primary schools, the harmonic element has been the basis of even the simplest melodies. Our object now is, to develop this principle in a methodic and more technical way, by more carefully observing, classifying, and naming the several sounds, according to their harmonic relations, as based upon the triads of the major and minor scales.

To illustrate: We go into the woods and hear birds singing, and can easily note the differences in their songs, yet we are unable, perhaps, to name or describe the birds, owing to the difficulty of observing them because of the density of the foliage or the blending of their plumage with the leaves. So it is with the music we hear or sing. We can distinguish differences in pitch and quality of tones, but must study them to be able to know their office in producing the pleasing effects which we call music.



The triads appear upon the staff thus :



INVERSION OF THE TRIADS OF THE MAJOR SCALE.

The triads as they stand written upon the staff in the above example are said to be in their fundamental position.

If the lowest note of each of the triads be inverted, or written an octave higher, leaving the second note as the lowest or base-note, this operation is called the *first inversion*.

If the two lower notes of the triads in their fundamental position are inverted, leaving the upper note as the base-note, this produces the *second inversion* of the triads, as in the following examples :

<i>Second Inversion:</i>	<p>Second inversion triads: I<sup>6</sup><sub>4</sub>, II<sup>6</sup><sub>4</sub>, III<sup>6</sup><sub>4</sub>, IV<sup>6</sup><sub>4</sub>, V<sup>6</sup><sub>4</sub>, VI<sup>6</sup><sub>4</sub>, VII<sup>6</sup><sub>4</sub>. The notes are G-B-E, A-C-F, B-D-G, C-E-A, D-F-B, E-G-C, F-A-D.</p>
<i>First Inversion:</i>	<p>First inversion triads: I<sup>6</sup>, II<sup>6</sup>, III<sup>6</sup>, IV<sup>6</sup>, V<sup>6</sup>, VI<sup>6</sup>, VII<sup>6</sup>. The notes are D-F-A, E-G-B, F-A-C, G-B-D, A-C-E, B-D-F, C-E-G.</p>
<i>Fundamental Position:</i>	<p>Fundamental position triads: I, II, III, IV, V, VI, VII°. The notes are C-E-G, D-F-A, E-G-B, F-A-C, G-B-D, A-C-E, B-D-F.</p>

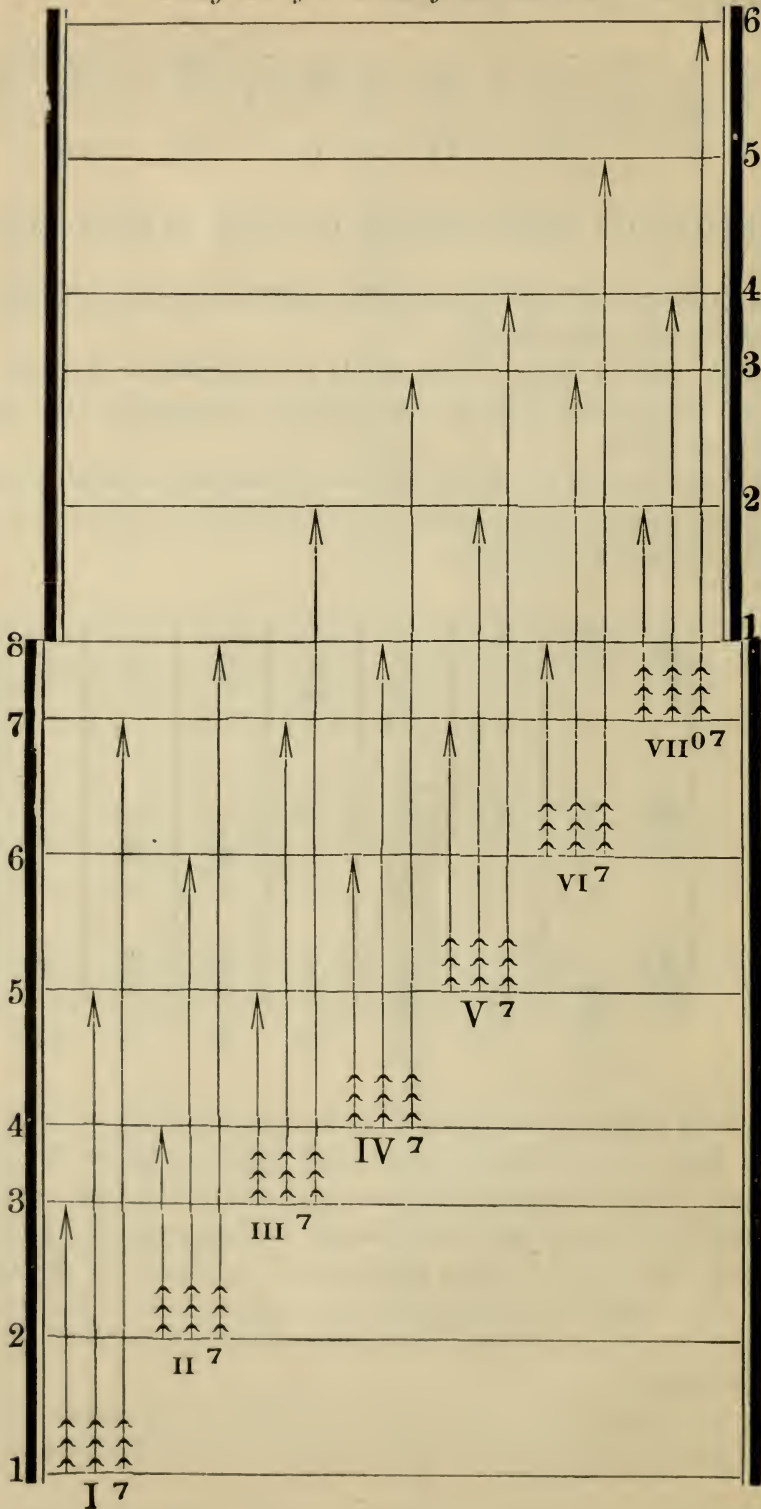
In regard to the figures at the right of the Roman numerals, you will observe,—  
 First, that there are no figures connected with the triads in their fundamental position. This is because the two notes above the base or lowest note are a third and a fifth; and these intervals are seldom expressed by figures.

Second, that in the first inversion the figure 6 is placed at the right of the Roman numeral. This is to indicate that the upper note is the interval of a sixth from the base or lowest note; the middle note, being a third from the base-note, is not indicated.

Third, that the figures  $\frac{6}{4}$  are placed after the Roman numerals in the second inversion. This is to designate the intervals from the bass-note as a fourth and a sixth.

This subject will be taken up again in connection with three-part singing.

*Diagram of Chords of the Seventh.*

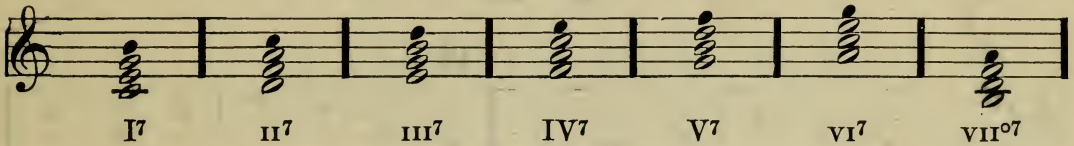




CHORDS OF THE SEVENTH.

The chord of the seventh is composed of any given sound of the scale, with its third, fifth, and seventh. Thus we see that the chord of the seventh is obtained when we add a seventh to the triad, as illustrated in the diagram.

The chords of the seventh appear upon the staff thus :



We see by the diagram that there are four different kinds of chords of the seventh in the major scale :

1. Those which consist of a major triad, and a major seventh, as I<sup>7</sup> and IV<sup>7</sup>.
2. Those which consist of a minor triad and a minor seventh, as II<sup>7</sup>, III<sup>7</sup>, and VI<sup>7</sup>.
3. One which consists of a major triad and a minor seventh, as V<sup>7</sup>.
4. One which consists of a diminished triad and a minor seventh, as VII<sup>o7</sup>.

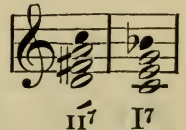
In listening to the different chords of the seventh when sung or played, the V<sup>7</sup> sounds the most satisfactory.

The reason why this chord sounds better than I<sup>7</sup> and IV<sup>7</sup> is, because these two chords have a major seventh, while the V<sup>7</sup> has a minor seventh. The V<sup>7</sup> is the only chord of the seventh that we shall have occasion to use at present.

TONIC, DOMINANT, AND SUBDOMINANT.

The triads I, V, and IV are denominated respectively, the Tonic Triad, the Dominant Triad, and the Subdominant Triad. The V<sup>7</sup> is called the Dominant Seventh.

Of all the chords of the seventh, the V<sup>7</sup> has occurred most frequently in the songs you have learned from the beginning. This chord comes in without any sharps or flats, and gives a cheerful expression to the songs. The chord III<sup>7</sup>, with its third made major, thus . . . . .  
 has come into some of the songs you have learned, and gives rather a sad expression to the music. As we progress in our lessons, the further study of this chord of the seventh will be interesting. Also II<sup>7</sup> and I<sup>7</sup>, in notes thus: . . . . .  
 By sharpening the third in II<sup>7</sup> and III<sup>7</sup> and flattening the seventh in I<sup>7</sup>, they are all made dominant sevenths. We shall learn their use in our future lessons.



PRACTICAL EXERCISES AND SONGS UPON THE TRIADS.

TRIAD OF THE FIRST DEGREE (I).

15. 16.  
a.   b.   c.   d.   e.   f.   g.

17. 18.

19. 20.

21. 22.

COMMON CHORD OF THE FIFTH DEGREE (V).

23. 24.  
a.   b.   c.   d.   e.   f.   g.

25. 26.

27. 28.

I   V   I   -   V   -   I   -   -   V   -   I

SEVENTH CHORD OF THE FIFTH DEGREE (V<sup>7</sup>).

29.

30.

Musical notation for exercise 29 and 30. Exercise 29 shows a scale of eighth notes ascending and then descending. Exercise 30 shows six chords labeled a. through f. with notes G, A, B, C, D, E, F.

V<sup>7</sup>

31.

Musical notation for exercise 31, first line. Treble clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Chords I and V are indicated below.

I

V

Musical notation for exercise 31, second line. Treble clef. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Chords V<sup>7</sup>, V, and I are indicated below.

V<sup>7</sup>

V

I

32.

Musical notation for exercise 32. Treble clef. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Chords I, V<sup>7</sup>, V<sup>7</sup>, and I are indicated below.

I

V<sup>7</sup>

V<sup>7</sup>

I

33.

Musical notation for exercise 33. Treble clef. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Chords I, V<sup>7</sup>, I, V, V<sup>7</sup>, I, I, V<sup>7</sup>, I, V, V<sup>7</sup>, I are indicated below.

I

V<sup>7</sup>

I

V

V<sup>7</sup>

I

I

V<sup>7</sup>

I

V

V<sup>7</sup>

I

COMMON CHORD OF THE FOURTH DEGREE (IV).

34.

35.

Musical notation for exercise 34 and 35. Exercise 34 shows a scale of eighth notes ascending. Exercise 35 shows six chords labeled a. through f. with notes G, A, B, C, D, E, F.

IV

36.

Musical notation for exercise 36, first line. Treble clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Chords I and IV are indicated below.

I

IV

Musical notation for exercise 36, second line. Treble clef. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Chords V<sup>7</sup> and I are indicated below.

V<sup>7</sup>

I

37.

38.

I - IV - I V I I IV I - IV V I

39.

I V I V<sup>7</sup> I IV V I - V<sup>7</sup> I

40.

I IV - I - I V<sup>7</sup> - I

### PRAISE YE THE LORD.

1. All that have breath to praise, praise ye the Lord! Let ho - ly  
 2. Oh, taste and see ye how good is the Lord! Mèr - cy, com -

joy and de - vo - tion most sa - cred dwell with - in our  
 pas - sion, light, truth, and love bound - less guard our lives e -

in - most souls, dwell with - in our in - most souls!  
 ter - nal ly, guard our lives e - ter - nal - ly.

3 All that have hearts to love, love ye the the Lord! Seraphim, cherubim,  
 souls of the righteous! ||: ah, what bliss in heav'n to love! :||

4 Our souls are thirsting, too, for the bright land, where we may love Him for  
 ever and ever, ||: who in love created us. :||

COMMON CHORD OF THE SECOND DEGREE (II).

41.

42.

43.

HOSANNA.

Sing Ho - san - na! Bless - ed be He that com - eth in the

name of the Lord; Ho - san - na in the high - est! He that

com - eth in the name of the Lord, He that com - eth in the

name of the Lord; Ho - san - na, Ho - san - na, Ho -

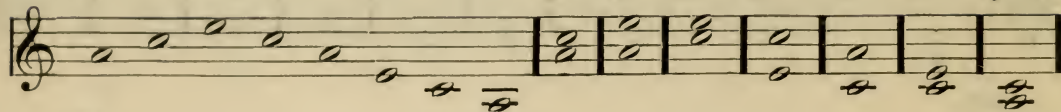
san - na in the high - est! Ho - san - na in the high - est!

COMMON CHORD OF THE SIXTH DEGREE (VI).

44.

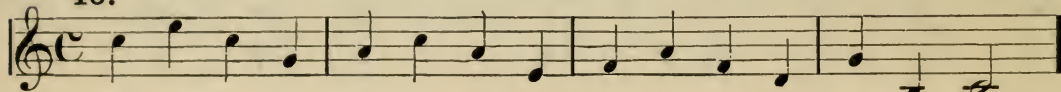
45.

a. b. c. d. e. f. g.



VI

46.



I

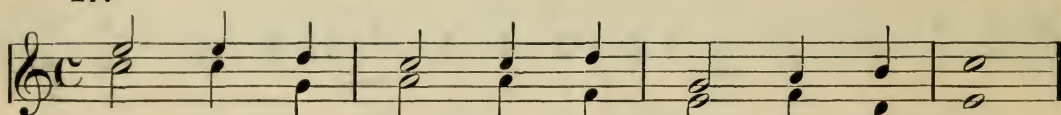
VI

II

V

I

47.



I

-

V

VI

-

II

I

IV

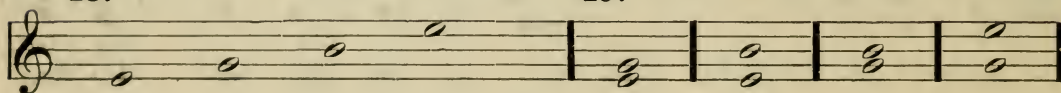
V

I

COMMON CHORD OF THE THIRD DEGREE (III).

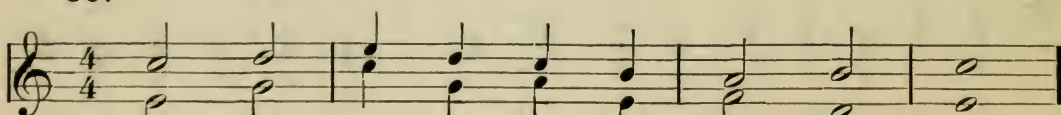
48.

49.



III

50.



I

V

I

V

VI

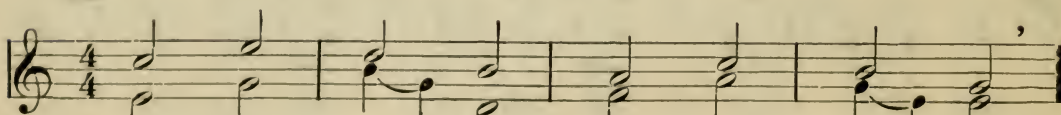
III

IV

V

I

51.



I

-

V

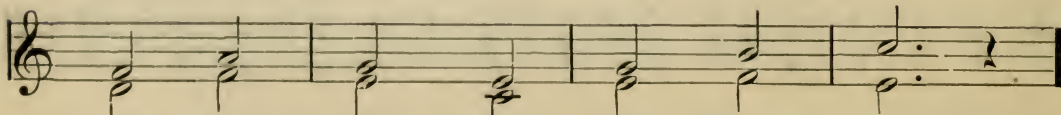
-

IV

-

III

-



II

-

I

-

I

V<sup>7</sup>

I

52.

I IV V I - - IV - I

V<sup>7</sup> - I - I II I V I

## THE SABBATH.

1. See! dawn-ing from Heav'n's gold - en gate, The ho - ly  
2. Thrice wel-come art thou, day of rest! So grate - ful

day we cel - e - brate; The Lord's day comes in  
when with toil op - prest; That fills the soul with

splen - dor bright, Un - fold - ing beams of heav'n - ly light.  
pi - ous love, And makes it soar to heav'n a - bove.

3 An image of the sun thou art,  
Whose beams such joy to earth impart:  
So doth thy genial presence give  
A hallow'd light to all that live.

4 God's messenger, thou bringest peace,  
And biddest earth from tumult cease;  
An angel sent from heav'n to cheer,  
And bid us for the week prepare.

5 Oh, lift my soul to heav'n above,  
Where spirits dwell in bliss and love;  
One day, thro' morning's purple skies,  
I, too, on angels' wings shall rise.

## PASSING-NOTES.—UNACCENTED.

53. *a.* *b.*

I - IV II I V I I - IV II I V I

Love - ly beams the ev'n - ing star, Love - ly beams the ev'n - ing star.

54. *a.* *b.*

I - IV II V I I - IV II V I

Sing glad songs of tri - umph! Sing glad songs of tri - umph!

55.

See the gold - en ev'n - ing sun!

## SONG OF PRAISE.

ANDANTE.

Sing to the Lord a new - made song, and praise his name for ev - er!

ALLEGRO.

Sing to the Lord a new - made song, Sing to the Lord a

Sing to the Lord a new - made song,



new - made song, Sing to the Lord a new - made song,  
Sing to the Lord a new - made song, Sing to the Lord a

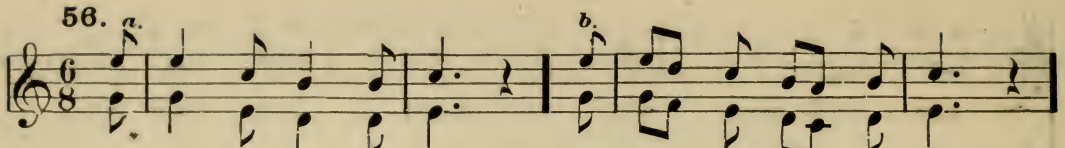
Sing to the Lord, Sing to the Lord,  
song, Sing to the Lord, Sing to the

Sing to the Lord, Sing to the Lord, all ye  
Lord, Sing to the Lord, to the Lord,

lands, to the Lord, all ye lands, to the Lord, all ye  
all ye lands, to the Lord, all ye lands, to the Lord,

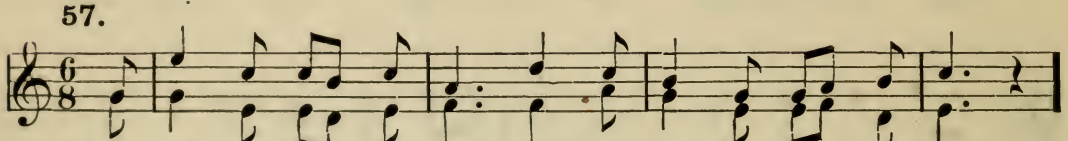
lands, and praise his name for ev - - er!  
Sing and praise His name for ev - - er!

56.



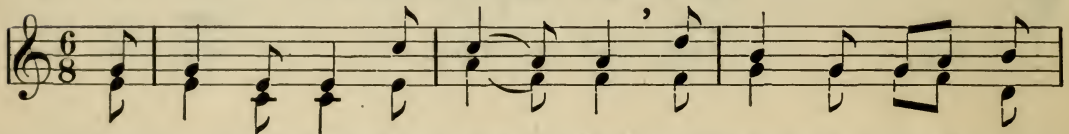
I I - V - I I I - V - I  
On yon - der mountain height, On yon - der mountain height.

57.

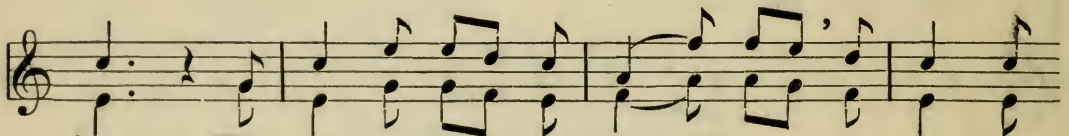


Where light first dawned up-on me, There is my Fa - ther - land.

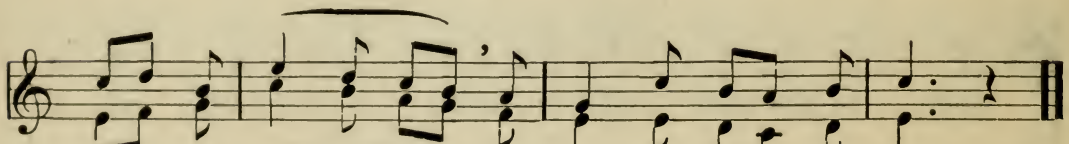
### THE LITTLE CHURCH.



1. Far up the mountain, yon - der, There stands a church a -  
2. It stands, a sol - emn warn - ing How time must all be -



lone: With joy and pain I pon - - der Up - on its  
reave; The pur - ple hues of morn - ing Its Sun - day



ru - in'd stone, . . . Up - on its ru - ined stone.  
gar - ment weave, . . . Its Sun - day gar - ment weave.

- 3 And when the bells are ringing,  
At early morning hour,  
You'll hear the soft wind bringing  
||: An echo from its tow'r. :||

- 4 The gentle peal brings o'er me  
A thought of ages gone;  
Methinks I see before me  
||: A pilgrim band move on. :||

58. *a.* *b.*

I - - - V<sup>7</sup> - I I - - - V<sup>7</sup> - I

Boats are dan - cing o'er the lake. Boats are dan - cing o'er the lake.

59.

The cuck - oo calls! now comes the mer - ry month of May.

**MOUNTAIN SONG.**

ALLEGRO.

1. Forth with footsteps light! Up the mountain height! Winds fresh blow - ing,
2. See! the sun in state Ris - es at heav'n's gate; Forth to meet him,

O - dors strew - ing, Wait to greet us there, Wait to greet us there.  
 And to greet him, Soars the warbling lark, Soars the warbling lark.

3 Onward through the skies,  
 Higher doth he rise,  
 Blessings sending,  
 Wide extending  
 ||: Over hill and dale. :||

4 Then toward the skies  
 Higher let us rise,  
 Upward gazing,  
 Ever raising  
 ||: Heart and eye to heav'n. :||

## APPOGGIATURA.—ACCENTED.

60. *a.* *b.*

I - IV II I V I I - IV II I V I

Love - ly beams the ev'n - ing star, Love - ly beams the ev'n - ing star.

When passing notes occur as in *b.*, they always receive a marked accent on whichever part of the measure they may come.

## AT EVENING.

*p*

1. Thou calm hour of ev'n - ing, we greet thee, That  
2. The heat, that at noon - day op - press'd us, Thy

bring-eth such tran-quil re - pose! The worn spir-it hast - ens to  
shad-ows bid quick - ly de - part; The cares we for-get that dis -

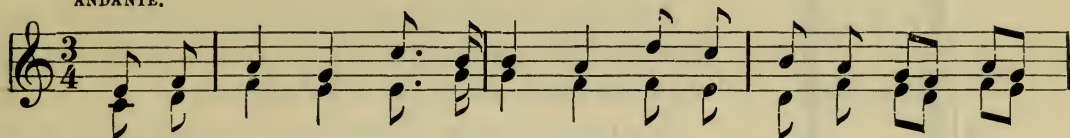
meet thee, So sweet - ly thou sooth - est its woes.  
tressed us, And grate - ful - ly swells ev - 'ry heart.

3 With friends that we love gather'd round us,  
We lessons of charity learn;  
We let not keen malice confound us —  
A blessing we give in return.

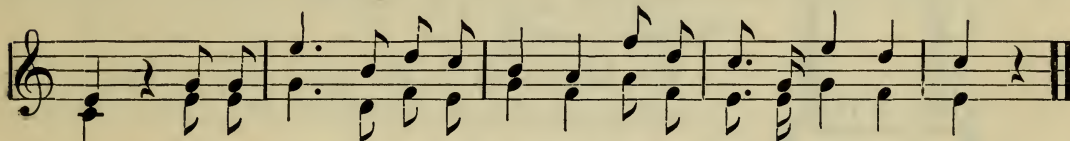
4 Then welcome! sweet ev'ning, rich laden  
With visions of heavenly rest;  
Thou breathest the pleasures of Eden,  
That blissful abode of the blest.

## IN THE COUNTRY.

ANDANTE.



1. 'Neath the oak's pro - tect - ing shel - ter, Where the bud - ding flow - 'ret
2. And our songs make sweet - er mu - sic, Sung 'mid na - ture's beau - ties



grows, Where the birds are singing gai - ly, Ah! 'tis sweet to take re - pose.  
rare; Far a - way, o'er hill and val - ley, Float their echoes on the air.

3 All that breathe the air so balmy  
Doth to life and pleasure wake;  
Who feels not a thrill of rapture  
Bidding him these joys partake?

4 Let us sing, then, loud and clearly,  
'Mid the glories of the spring!  
Great is our Creator's goodness,  
Who so fair made ev'ry thing.

If the pupils have gone through the 1st and 2nd Readers of the National Course, or their equivalent in some other method, they should not be kept too long upon the first 29 pages of this book, especially if fifteen minutes a day are faithfully devoted to music. There are no difficulties to be encountered, either as to time or tune.

As we have recommended the least possible explanation about transposition, so we would have but little time spent in talking about the staff-intervals. If what little is said and illustrated in the first eighteen pages of this book be immediately put in practice, the good seed will spring up, "they know not how."

The different forms of the Minor Scale, which follow, will present no special difficulty. Here, as in the transposition of the scale, etc., there will be a great temptation to too much explanation.

The best way is to practise from the diagrams in the Charts: first the Major, and then the different forms of the Minor scale; also, the same written upon the staff, together with the songs "At Evening" and "Autumn Song." In the study of the scales, the Tetrachords will be found to be of great convenience.

ANOTHER VIEW OF THE SCALE.—TETRACHORDS.

1st Tetrachord.	4	f̄	Fa
	3	ē	Mi
	2	d̄	Re
	8	1	c̄
2d Tetrachord.	7	b̄	Si
	6	ā	La
	5	ḡ	Sol
1st Tetrachord.	4	f̄	Fa
	3	ē	Mi
	2	d̄	Re
	8	1	c̄
2d Tetrachord.	7	b̄	Si
	6	ā	La
	5	ḡ	Sol

A Tetrachord means a scale of four sounds, as though the first four sounds of the scale, 1, 2, 3, 4, formed one complete scale, and 5, 6, 7, 8, another.

The scale of eight sounds may be regarded as made up of two tetrachords, placed one above the other, a tone apart, the sounds 1, 2, 3, 4, being called the first tetrachord, and 5, 6, 7, 8, the second tetrachord, in whatever octave.

The tetrachords in the accompanying diagram, ascending, appear upon the staff in Three-Four time thus:

Let this exercise be transposed into different keys, so far as the tetrachords are within the easy compass of the several voices.

The above exercise may be made of great practical use, by having the whole class sing the first two tetrachords; only the higher voices singing the first tetrachord of the upper scale, and the lower voices the second tetrachord of the lower scale.

Let the tetrachords be sung descending, as follows:

We shall find the division of the scale into two tetrachords a great convenience in the study of the various forms of the minor scale.

EXERCISES ON THE TETRACHORDS.

61.

62.

63.

“WHICH PART SHALL I SING?”—Every one who is to take part in singing at an exhibition or concert should be able to stand up before the whole school and sing one of the following exercises.

*First Voice.*

*Second Voice.*

*First Voice alone.*

*Second Voice alone.*

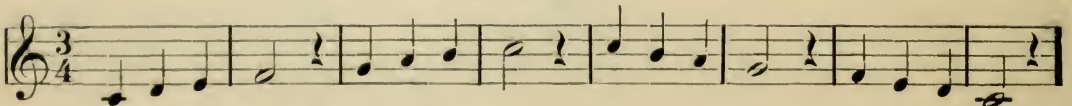
# PART II.—MINOR SCALES.

COMPARISON OF THE MAJOR AND ITS RELATIVE MINOR SCALES.

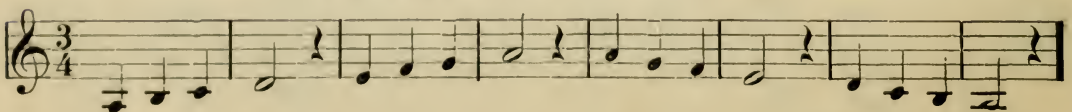
<i>Major.</i>	<i>Minor. Natural.</i>	<i>Minor. Harmonic.</i>	<i>Minor. Melodic.</i>
<div style="display: flex; flex-direction: column; align-items: center;"> <div style="margin-bottom: 10px;">8 <math>\bar{c}</math> Do</div> <div style="margin-bottom: 10px;">7 <math>\bar{b}</math> Si</div> <div style="margin-bottom: 10px;">6 <math>\bar{a}</math> La</div> <div style="margin-bottom: 10px;">5 <math>\bar{g}</math> Sol</div> <div style="margin-bottom: 10px;">4 <math>\bar{f}</math> Fa</div> <div style="margin-bottom: 10px;">3 <math>\bar{e}</math> Mi</div> <div style="margin-bottom: 10px;">2 <math>\bar{d}</math> Re</div> <div style="margin-bottom: 10px;">1 <math>\bar{c}</math> Do</div> <div style="margin-bottom: 10px;">7 <math>\bar{b}</math> Si</div> <div style="margin-bottom: 10px;">6 <math>\bar{a}</math> La</div> </div>	<div style="display: flex; flex-direction: column; align-items: center;"> <div style="margin-bottom: 10px;">3</div> <div style="margin-bottom: 10px;">2</div> <div style="margin-bottom: 10px;">8 <math>\bar{a}</math> La 1</div> <div style="margin-bottom: 10px;">7 <math>\bar{g}</math> Sol</div> <div style="margin-bottom: 10px;">6 <math>\bar{f}</math> Fa</div> <div style="margin-bottom: 10px;">5 <math>\bar{e}</math> Mi</div> <div style="margin-bottom: 10px;">4 <math>\bar{d}</math> Re</div> <div style="margin-bottom: 10px;">3 <math>\bar{c}</math> Do</div> <div style="margin-bottom: 10px;">2 <math>\bar{b}</math> Si</div> <div style="margin-bottom: 10px;">1 <math>\bar{a}</math> La</div> </div>	<div style="display: flex; flex-direction: column; align-items: center;"> <div style="margin-bottom: 10px;">3</div> <div style="margin-bottom: 10px;">2</div> <div style="margin-bottom: 10px;">8 <math>\bar{a}</math> La 1</div> <div style="margin-bottom: 10px;">7 <math>\bar{g}\sharp</math> Si</div> <div style="margin-bottom: 10px;">6 <math>\bar{f}</math> Fa</div> <div style="margin-bottom: 10px;">5 <math>\bar{e}</math> Mi</div> <div style="margin-bottom: 10px;">4 <math>\bar{d}</math> Re</div> <div style="margin-bottom: 10px;">3 <math>\bar{c}</math> Do</div> <div style="margin-bottom: 10px;">2 <math>\bar{b}</math> Si</div> <div style="margin-bottom: 10px;">1 <math>\bar{a}</math> La</div> </div>	<div style="display: flex; flex-direction: column; align-items: center;"> <div style="margin-bottom: 10px;">3</div> <div style="margin-bottom: 10px;">2</div> <div style="margin-bottom: 10px;">8 <math>\bar{a}</math> La 1</div> <div style="margin-bottom: 10px;">7 <math>\bar{g}\sharp</math> Si</div> <div style="margin-bottom: 10px;">7 <math>\bar{g}\natural</math> Sol</div> <div style="margin-bottom: 10px;">6 <math>\bar{f}\sharp</math> Fi</div> <div style="margin-bottom: 10px;">6 <math>\bar{f}\natural</math> Fa</div> <div style="margin-bottom: 10px;">5 <math>\bar{e}</math> Mi</div> <div style="margin-bottom: 10px;">4 <math>\bar{d}</math> Re</div> <div style="margin-bottom: 10px;">3 <math>\bar{c}</math> Do</div> <div style="margin-bottom: 10px;">2 <math>\bar{b}</math> Si</div> <div style="margin-bottom: 10px;">1 <math>\bar{a}</math> La</div> </div>

The above diagrams appear upon the staff thus :

*The Major Scale.*

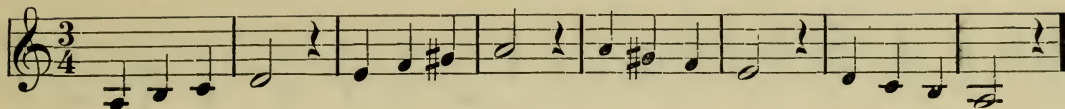


*The Minor Scale, Natural Form.*

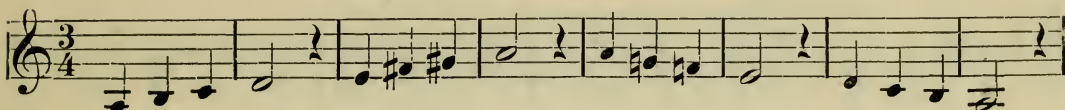




*The Minor Scale, Harmonic Form.*



*The Minor Scale, Melodic Form.*

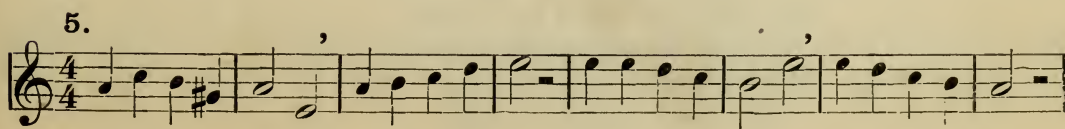
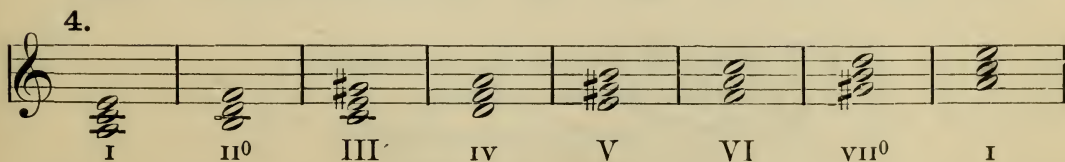
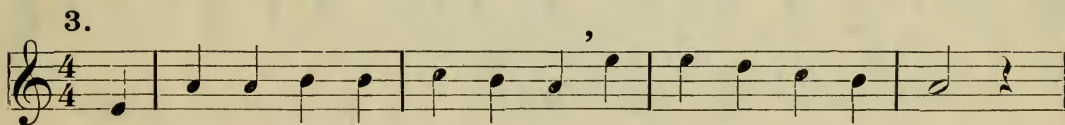
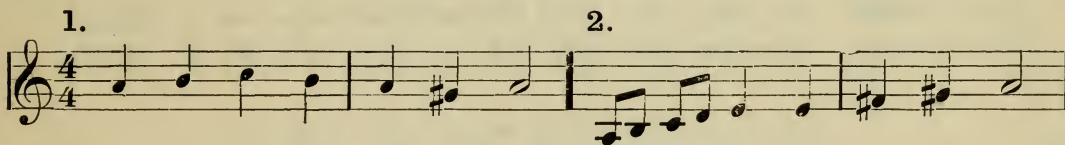


It will be observed, as to the three forms of the minor scale, that the first tetrachords are all alike, as to the intervals: viz., tone, semitone, tone; and that in the upper tetrachord they vary, the Natural being semitone, tone, tone; the Harmonic being semitone, tone-and-semitone, semitone; and the Melodic being tone, tone, semitone, in ascending, and natural in descending. The sixth and seventh sounds of the minor scale are variable, according to whichever form is used.

It is very important that we should know these various forms of the minor scale *by heart, as a tune*; and that we be able to recognize them immediately, when we meet them in musical compositions.

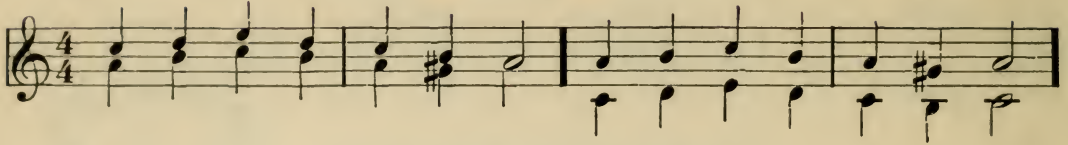
In the formation of the triads of the scale and other harmonies of the minor scale, the harmonic form is used.

TRIADS OF THE SCALE IN A MINOR.

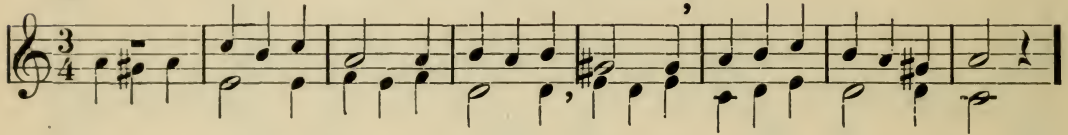


6.

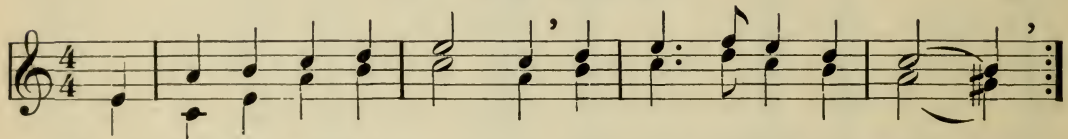
7.



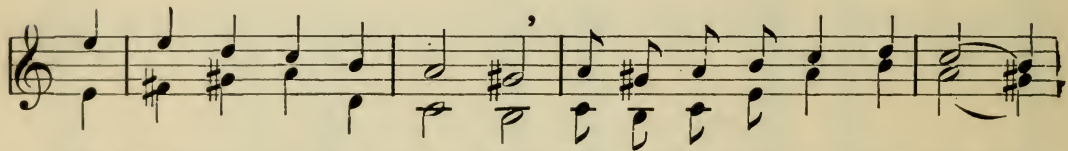
8.



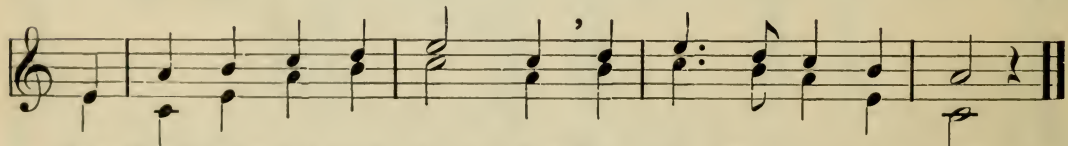
## AUTUMN SONG.



1. { Soon from the bough descend - ing, The last red leaf shall fall; }  
 { The birds their songs are end - ing, The world is si - lent all. }
2. { O'er desert fields and mead - ows In sad - ness now we stray; }  
 { Now sooner come night's shad - ows And short - er grows the day. }



Ah! whither are they van - ish'd, Whose blithe songs were our delight?  
 The birds are elsewhere seek - ing For the sun - ny smile of Spring;



The hoar - frost all hath ban - ish'd Far o'er the mountain height.  
 Oh, what a mer - ry - mak - ing Its charms to them will bring!

- 3 What though from bough descending  
 Now falls the last red leaf,  
 And birds their songs are ending,  
 As though opprest with grief?  
 Oh, banish all your mourning,  
 Nor so tremblingly despair;  
 We soon shall see returning  
 The lovely Spring so fair.

G MAJOR.—HARMONY OF THE FIRST DEGREE (I).

1. a.   b.   c.   d.   e.   f.

I

2. 3. 4.

I - I - I

HARMONIES OF THE FIFTH DEGREE (V, V<sup>7</sup>).

5. a.   b.   c.   d. 6. a.   b.   c.   d.

V V<sup>7</sup>

7.

I V V<sup>7</sup> V - I

8.

I V I I V<sup>7</sup> I I - - - V - I

HARMONY OF THE FOURTH DEGREE (IV).

9. a.   b.   c.   d.   e.   f.

IV

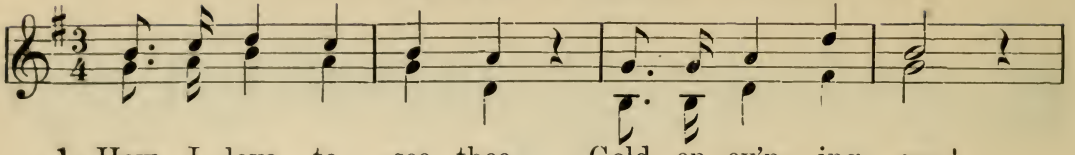
10.

I IV V I

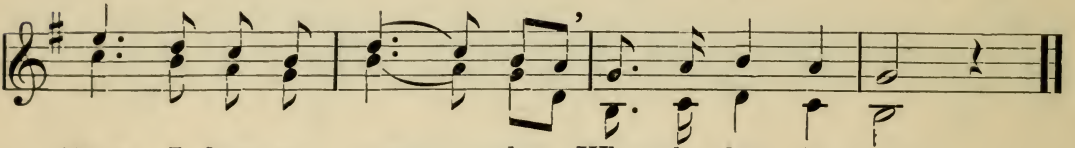
11.

I IV I - V V<sup>7</sup> I I IV I - IV V I

## EVENING SUN.



1. How I love to see thee, Gold-en ev'n - ing sun!  
 2. Sweet-ly thou re - call - est Child-hood's joy - ous days;



How I love to see thee, When the day is done!  
 Hours when I so fond - ly Watched thy ev'n-ing rays.

- 3 Be it mine thus brightly,  
 Virtue's course to run  
 Mine to sleep so sweetly,  
 All my labors done.

- 4 When in tranquil glory  
 Thou dost sink to rest,  
 Oh, what holy longings,  
 Fill my swelling breast.

- 5 Thus my soul inspiring  
 When I gaze on thee,  
 Grant my heavenly pathway  
 Like thine own may be.

## THE BUGLE-HORN.

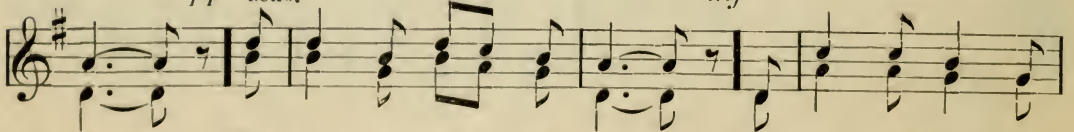
MODERATO. *mf*



1. How sweet to hear the bu - gle clear The for - ests wide a -  
 2. And ev - 'ry tree the eye can see Is clad in bright ar -

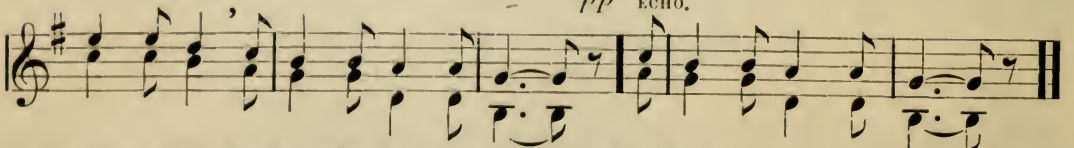
*pp* ECHO.

*mf*



mong, The for - ests wide a - mong! Its ech - oes soft, re -  
 ray, Is clad in bright ar - ray; Thro' vale and nook the

*pp* ECHO.

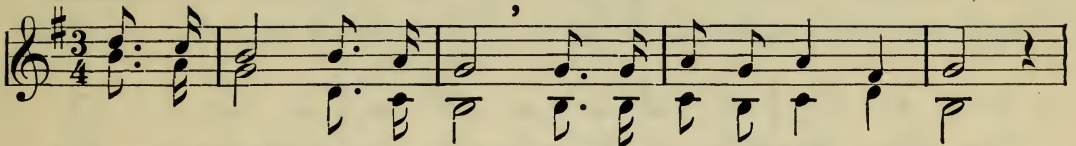


peat - ed oft, Are heard so long, so long, Are heard so long, so long!  
 rippling brook Flows far away, a - way. Flows far a-way, a - way.

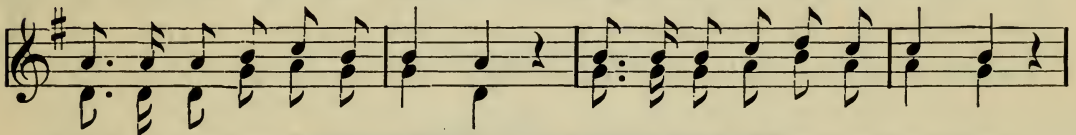
3 To ev'ry heart doth joy impart  
 ||: The bugle's cheering tone :||  
 The care that pressed each sorrowing breast  
 ||: At once is gone, is gone. :||

**NOW GOOD-NIGHT.**

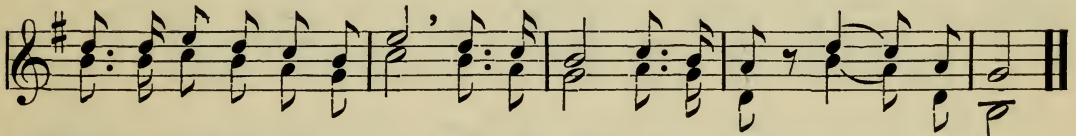
MODERATO.



1. Now good-night! now good-night! Work is end-ed with the light;  
 2. Gen - tle night! gen - tle night! Tasks are end-ed with the light;



Gold-en stars a-gain are beam-ing, From the arch of heav-en gleam-ing,  
 Night, too, soon will quickly leave us, Dreams, that God's bright angels give us,



And the moon is smiling bright; Now good-night! now good-night! now good-night!  
 Hasten on the longest night; Now good-night! now good-night! now good-night!

3 Peaceful night! peaceful night!  
 Joys, that made the day so bright,  
 Shall in dreams not all forsake us  
 Till a new day shall awake us  
 In the realms of pure delight.  
 Now good-night! ||: now good-night. :||

**TIME-SPELLING.** — It is unnecessary to call the attention of those who have gone through the First and Second Readers of this course, to the Time-Names.

We would call attention, however, to the order of development of the sense of time, and of fixing the same in the mind,—

1. By presenting the natural flow of rhythm and measure in connection with rote-singing.

2. By the careful study of measure, as to the laws of accent, in connection with *beating time with the hand.*

The time-names have nothing to do with the process of developing time; but only to *name* the relative length and position of each sound in any measure of simple time, just as each letter in a word comes in its particular order.

Some teachers have used the time-names, as a substitute for beating time with the hand. We regard this as a radical mistake, and a plain violation of the first principles of educational development.

TIME-NAMES TO "PLEASURES OF EVENING."

Tē-ē-ē- nē | Tā Tā fā Tē-ē-ē nē | Tā Tā fā Tē-ē-ē nē | Tā-ā fā Tē fē |  
 Tā Tā Tē | Tā-ā-ā nā Tā fā Tē fē | Tā-ā-ā nā Tā Tē |  
 Tā-ā-ā nā Tā fā Tē fē | Tā-ā-ā nā Tā Tē fē | Tā-ā fā Tē fē | Tā Tā

The forms of measure in song "Good-Night" are very similar to those above.

PLEASURES OF EVENING.

GENTLY.

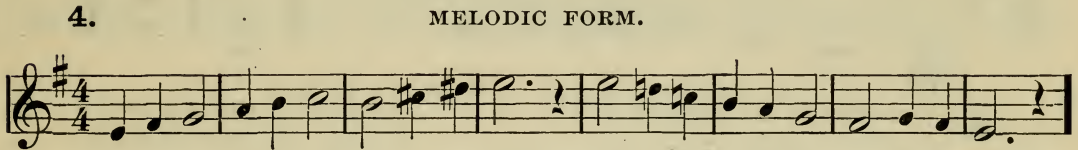
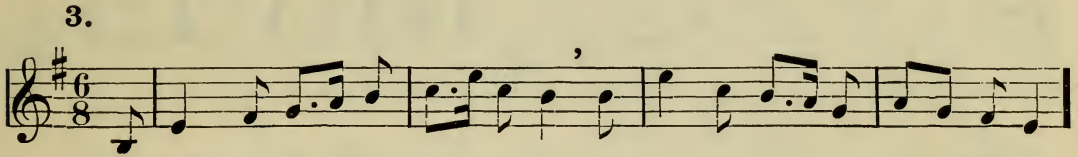
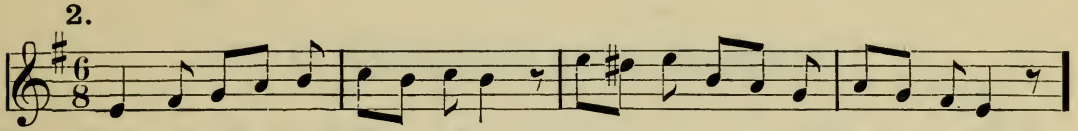
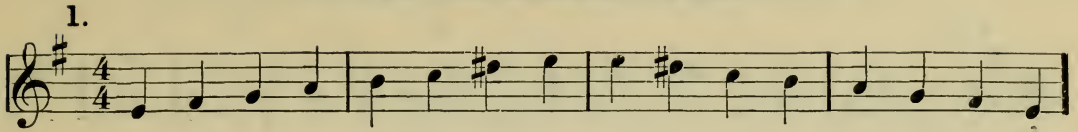
1. When night's shad-ow O'er the mead-ow, O'er the vale and wood-land
2. And when ov - er Brake and clov - er Trips the tim - id hare a -

falls;            When the rud-dy twi-ght's glow-ing,    With the stream-let's  
 long;            When the hart with light re - bound-ing,    'Midst the cov-ert

gen - tle    flow - ing,    Man to    balm - y sleep re - calls, —  
 night's sur - round-ing,    Sal - lies forth    in nim - ble throng;

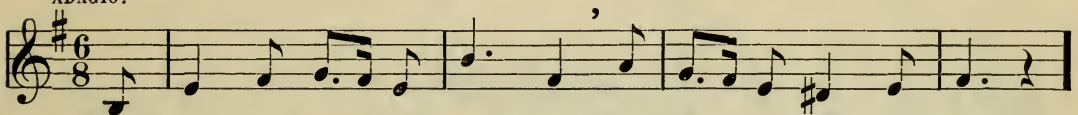
- 3 When day closes, And, with roses            4 Then my pleasure Knows no measure  
 Pluck'd from summer meadow's bloom,        All my feelings' charm to tell;  
 Peasants, glad that toil is ended,            Yes, this simple twilight season,  
 And with pealing voices blended,            Though despised by boasted reason,  
 Seek again their happy home; —            Bids my purest pleasures swell.

E MINOR.—HARMONIC FORM.

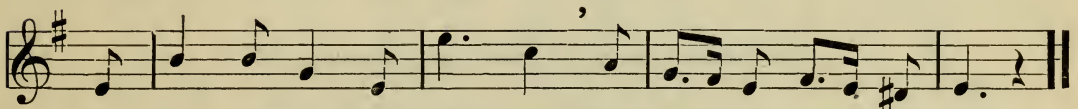


THE SUMMER LEAVES ARE SCATTER'D.

ADAGIO.



1. The sum - mer leaves are scat - ter'd, Torn from the with - er'd spray;  
 2. The woods that late were ring - ing, Are si - lent as the dead;



So life, by vain dreams flat-ter'd, Must soon to dust de - cay.  
 The birds have ceas'd their sing - ing, Love with them, too, has fled.

3 When Springtime is returning,  
 Then Love shall reappear;  
 The songs for which we're yearning  
 We then again shall hear.

4 Then, Winter, welcome hither,  
 With garments\*white and new!  
 The germ — it cannot wither,  
 He guards it e'er so true.

We recommend a patient study of the few songs in the minor scale. At first they will be uninteresting; but if the pupils persevere till they become familiar with them, they will grow in favor, both with teacher and pupils, from year to year.

## D MAJOR.—HARMONY OF THE FIRST DEGREE (I).

1. a.    b.    c.    d.    e.    f.

I

HARMONIES OF THE FIFTH DEGREE (V, V<sup>7</sup>).

2. a.    b.    c.    d.    e.

V

3. a.    b.    c.

V<sup>7</sup>

4.

I            V            V<sup>7</sup>            V            I

5.

I            V<sup>7</sup>    V    I    I    V<sup>7</sup>    I    V    I

## HARMONY OF THE FOURTH DEGREE (IV).

6. a.    b.    c.    d.    e.    f.

IV

7.

I            IV            V            I

8.

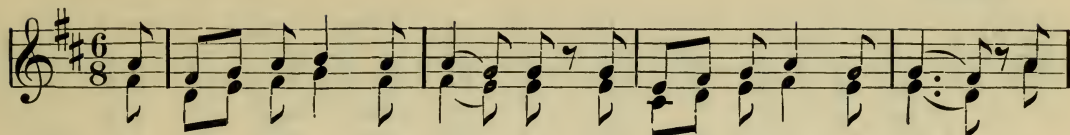
I    V    I    V<sup>7</sup>    I    -    IV    I    IV    V    I



## PLEASURES OF STUDY.

*From the French.* +

IMLER.



1. Of all the pleas-ures of-fer'd In life to us be - low, The  
 2. All qui - et in my dwell-ing, With some good book in hand, They



- joys by stud - y prof - fer'd, Are those I love to know.  
 charm be-yond all tell - ing, They bright - en all the land.

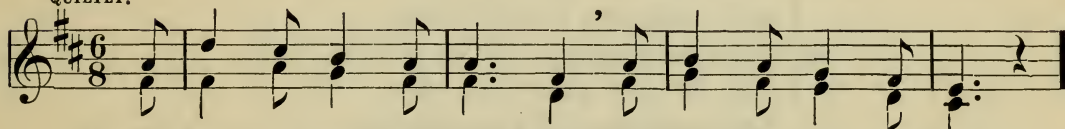
- 3 The treasures old of ages  
 Are gathered all around,  
 The wisdom of the sages,  
 Inspiring thought profound.

- 4 The poets sing in numbers  
 So sweet unto my heart!  
 They wake from idle slumbers,  
 And cause my tears to start.

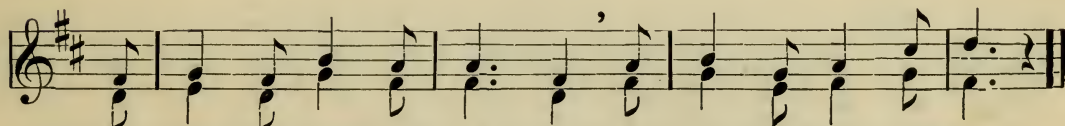
## IN APRIL.

GERMAN.

QUIETLY.



1. O dew - y, sweet spring ev'n-ing, Thou art to me so dear!  
 2. The air, so warm and balm - y, Breathes like the breath of love,



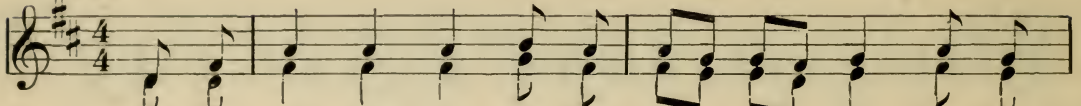
- The skies with clouds are cur - tained, A star but here and there.  
 Each breeze a vio - let per - fume Wafts up to me a - bove.

- 3 A song like this sweet ev'ning  
 I fain would sing; — in vain:  
 The tone — so soft, so gentle —  
 I never shall attain!

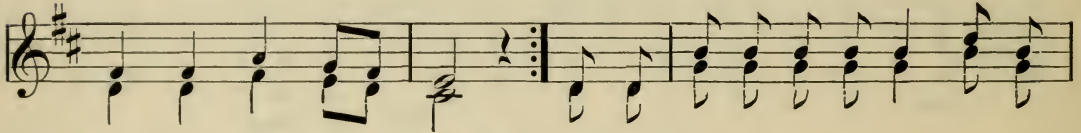
## FAREWELL TO HOME.

SILESIAN.

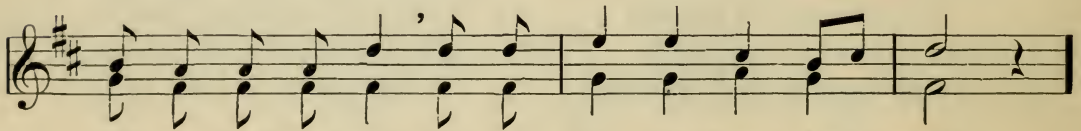
MODERATO.



1. { Bit - ter tears must flow, I must far off go, I must  
 { For my fa - ther's sake will I com - fort take, Tho' in
2. { Oh! ye ro - ses red, in my gar - den bed, And ye  
 { I shall no more see how ye bloom for me, Nor your



- { leave my much-loved home. } Oh, to - day we leave our home, In an -  
 { dis - tant lands I roam. }
- { flow - ers all, fare - well! } Oh, my flowers, weep with me, We'll no  
 { grate - ful fra - grance smell. }

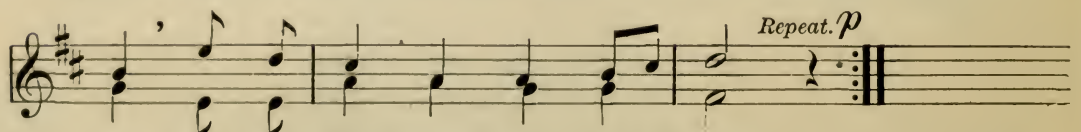


oth - er land to roam; So, be - lov - ed home, fare - well!  
 more each oth - er see; So, be - lov - ed home, fare - well!

- 3 From the fields, so green in their beauty seen,  
 I shall gather no more flowers;  
 In the pleasant glade, with its cooling shade,  
 I shall no more pass the hours;  
 Oh, farewell, each pleasant tree,  
 That I nevermore shall see,  
 And, beloved home, farewell!

*Coda.*

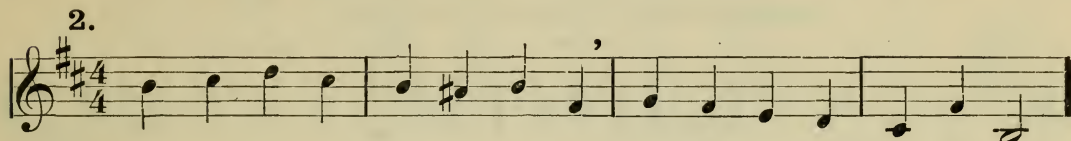
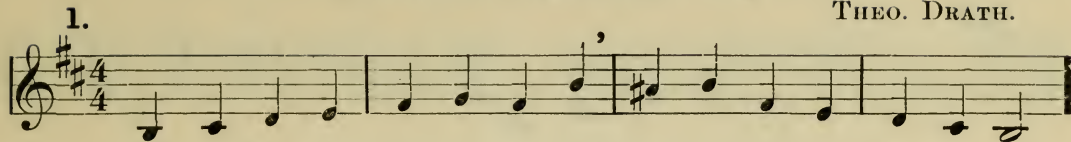
So fare - well, be - lov - ed home, So fare - well, be - lov - ed



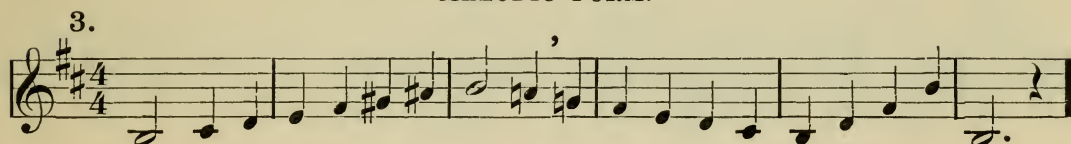
home, So fare - well, be - lov - ed home

B MINOR.—HARMONIC FORM.

THEO. DRATH.

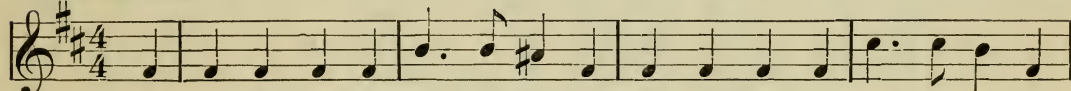


MELODIC FORM.

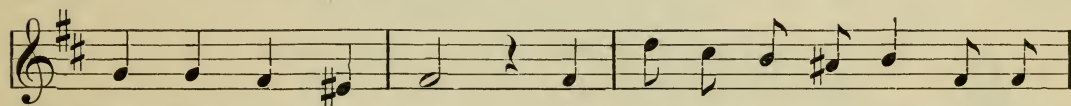


THE MINER DWELLS IN GLOOMY NIGHT.

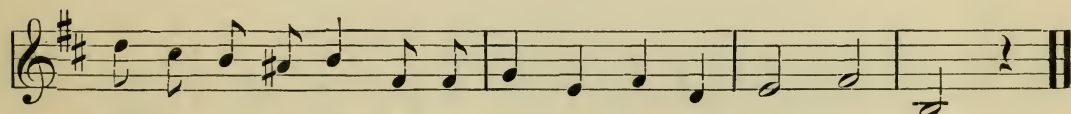
NOT TOO SLOW.



1. The miner dwells in gloomy night, Nor needs the warm sun's cheering light, The
2. The ore that looks so rough and plain, Doth gold and silver yet contain, Doth



warm sun's cheer-ing light. The roll-ing star shine not, nor the  
sil-ver yet con-tain; From deep-est, deep-est caves, and with



chang-ing moon's pale ray, Where the prince of earth doth hold his sway.  
sor-row and with toil, Doth the mi-ner bring his treas-ur'd spoil.

- 3 The polished ore — 't is this that man  
Pursues ||: with all the zeal he can ; ||  
Then use it prudently ; of its dangers, oh, beware,  
For the metal bright brings woe and care.

A MAJOR.—HARMONY OF THE FIRST DEGREE (I).

1. a.    b.    c.    d.    e.

I

HARMONIES OF THE FIFTH DEGREE (V, V<sup>7</sup>).

2. a.    b.    c.    d.    3.    a.    b.

V

4. I                    V                    V<sup>7</sup>                    I

I                    V                    V<sup>7</sup>                    I

5. I    V    I    -    V<sup>7</sup>    V    I    I    V<sup>7</sup>    I    -    V<sup>7</sup>    V    I

I    V    I    -    V<sup>7</sup>    V    I    I    V<sup>7</sup>    I    -    V<sup>7</sup>    V    I

HARMONY OF THE FOURTH DEGREE (IV).

6. a.    b.    c.    d.    e.

IV

7. I                    IV                    V                    I

I                    IV                    V                    I

8. I    IV    -    I    -    IV    V    -    I

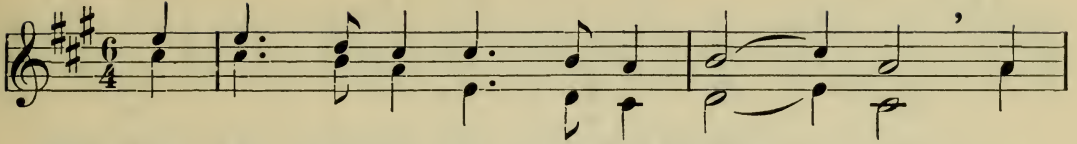
I    IV    -    I    -    IV    V    -    I

9. I    V    I    IV    I    IV    I    -    V<sup>7</sup>    I

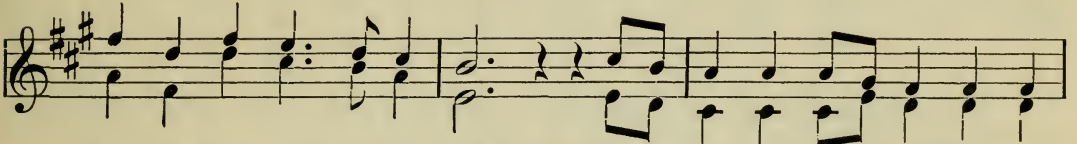
I    V    I    IV    I    IV    I    -    V<sup>7</sup>    I

## THE SEASONS.

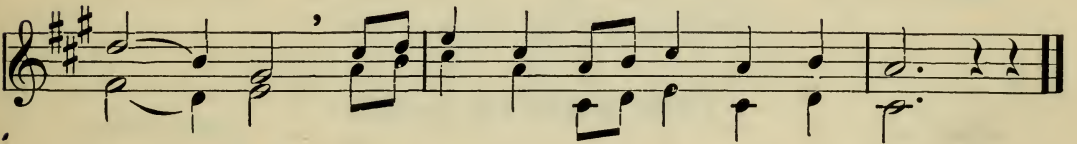
MODERATO.



1. How fair are the sea - son's bright chang - es, As  
 2. First, Spring, with its as - pect so cheer - ing, Wakes



years trav - el on in their flight! How kind - ly and well God ar -  
 nat - ure to rapt - ure a - gain. Be - hold the gay verd - ure ap -

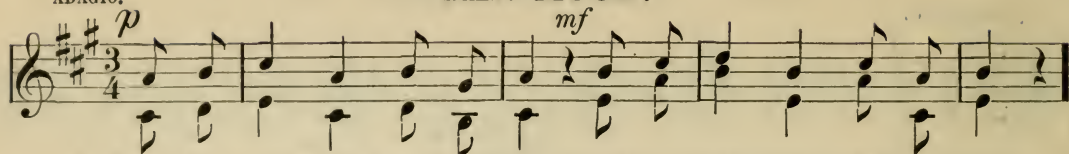


rang - es Their course for man's joy and de - light!  
 pear - ing, O'er wood - land, o'er mead - ow and plain!

- 3 Then Summer, with warm days propitious,  
 To ripen the products of May,  
 And mild, cooling fruits, to refresh us  
 When scorched by the sun's burning ray:
- 4 And, laden with many a blessing,  
 Comes Autumn, her gifts to impart;  
 The vine, with its load to earth pressing,  
 To cheer and to gladden the heart.
- 5 And when the cold Winter is strowing  
 The snow-covered meadows with white,  
 We heed not the winds that are blowing, —  
 The tempest but gives us delight.
- 6 Then give me the seasons' fair changes,  
 As years travel on in their flight;  
 How kindly and well God arranges  
 Their course for man's joy and delight!

ADAGIO.

## THE MOON.



1. Love-ly moon! that soft-ly glides Thro' the realms where God a-bides,
2. In the gloom-y night, thy ray Lights the pil-grim on his way;



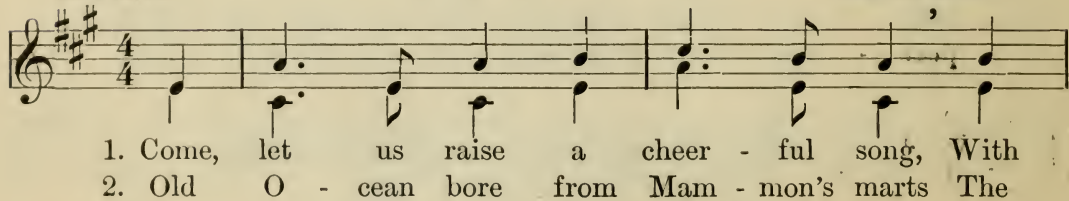
Thro' the realms of up - per sky, In the arch - ed heav'ns on high!  
 When the shades of darkness come, Thou dost guide him to his home.

- 3 Bright thy smile when cares annoy,  
 Token of that heav'nly joy  
 That shall reign in realms above,  
 Breaking forth in songs of love.

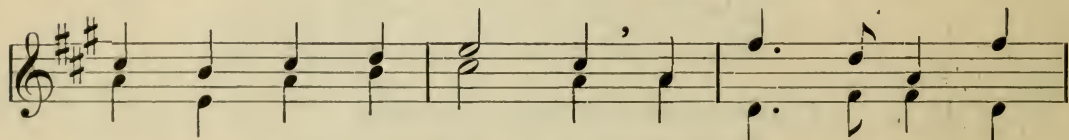
## OUR NATIVE LAND.

WITH VIGOR.

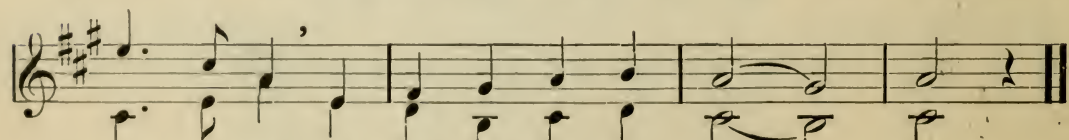
METHFESSEL.



1. Come, let us raise a cheer - ful song, With
2. Old O - cean bore from Mam - mon's marts The



strong u - nit - ed voi - ces; To Free - dom's land our  
 plant of Free - dom hith - er; It blos - soms yet, and



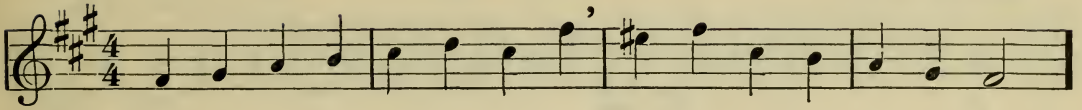
strains be-long; The ech - oing earth re - joic - es.  
 glads our hearts, And we'll not let it with - er.

- 3 Come, one and all, around we stand;  
 Come, join the swelling chorus,  
 And praise our goodly native land,  
 Our father-land that bore us.

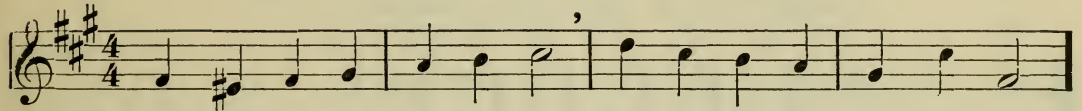
F-SHARP MINOR.

THEO. DRATH.

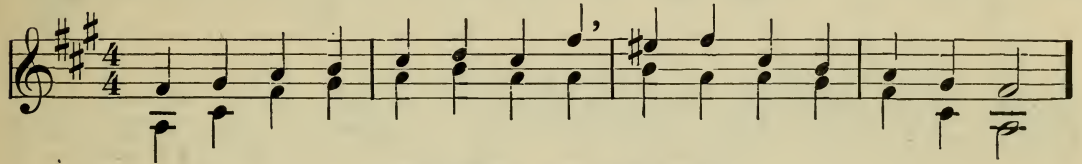
1.



2.



3.



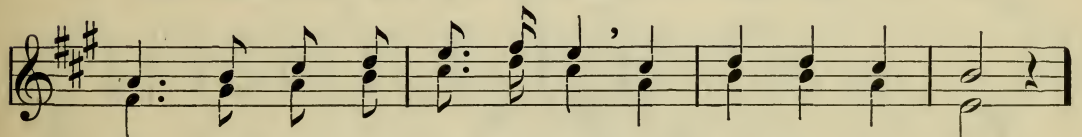
ABSENT FRIENDS.

W. E. HICKSON.  
SLOWLY.

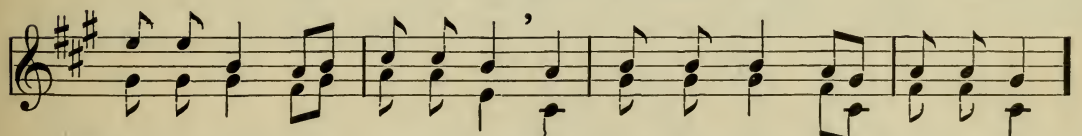
J. R. WEBER.



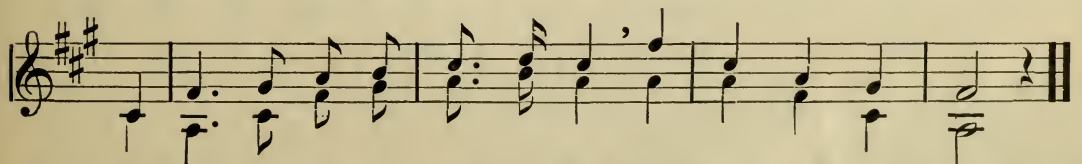
1. Friends and old com - pan - ions dear, Tho' far, far a - way,  
2. Time steals on, and you re-main Still far, far a - way,



In our dreams you oft ap-pear, Though far, far a - way.  
But we hope to meet a-gain, Though far, far a - way.



Think not we can e'er for-get The pleas - ant hours when last we met,  
Yes, we hope a - gain to meet, And then our joy will be complete,



In - deed, dear friends, we love you yet, Tho' far, far a - way.  
For now, dear friends, the tho't is sweet, Tho' far, far a - way.

F MAJOR.—HARMONY OF THE FIRST DEGREE (I).

1. a. b. c. d. e. f.

I

HARMONIES OF THE FIFTH DEGREE (V, V<sup>7</sup>).

2. a. b. c. d. e. f. 3. a. b.

V V<sup>7</sup>

4.

I V V<sup>7</sup> I

5.

I V<sup>7</sup> I V<sup>7</sup> V I - V<sup>7</sup> V I

HARMONY OF THE FOURTH DEGREE (IV).

6. a. b. c. d. e. f. g.

IV

7.

I IV I V I

8.

I IV I - V<sup>7</sup> V I I IV I - V<sup>7</sup> V I

9.

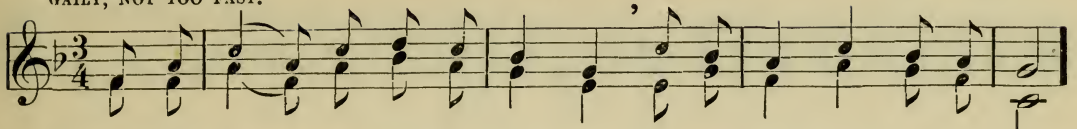
I - IV I IV - I - IV V I



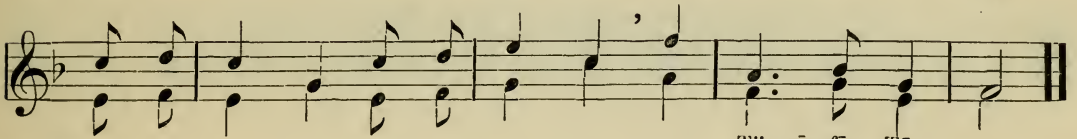
ON THE MOUNTAIN.

From the French. +  
GAILY, NOT TOO FAST.

Swiss-French.



1. Health-ful breez - es, fresh-ly blow - ing, Give me cour - age for the strife,  
2. Plain and cit - y stretch be-fore me; Far a - bove, th'e - ter-nal snow;



And the scent of green things growing, In - spires me with life.  
Lord, while gaz - ing I a - dore Thee, With heart's fer - vent glow.

Tä - ā - fā Tē

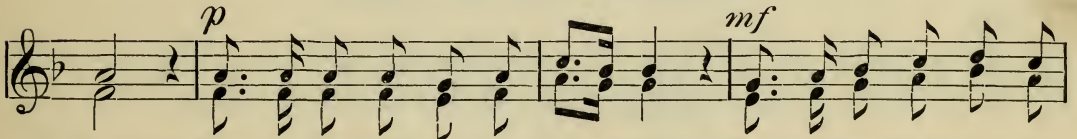
3 For my mother's love, so tender, Let me thanks and praises render,  
For my country, brave and strong, O God, in my song.

WANDERING SONG.

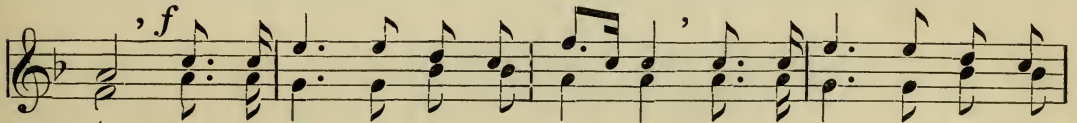
ANDANTE.



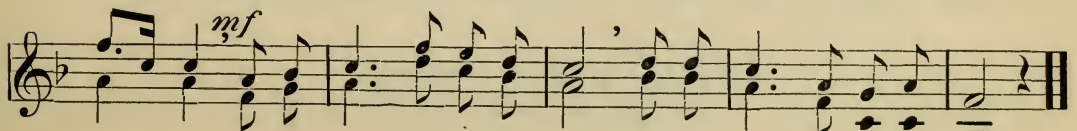
1. Breez - es soft I feel re - turn - ing, Her - alds of the dew - y  
2. Fare thee well! I now must leave thee, Na - tive home, to me so



Spring! Now my ea - ger soul is yearn - ing; Fain I would be wan - der -  
dear; Distant lands wait to re - ceive me; Hope my longing heart doth



ing! Where the white mists hang in shad - ows O'er the mountain peaks and  
cheer; Life hath many a glad be - gin - ning; Ventures bold are half the

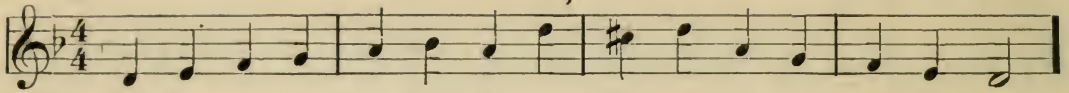


mead - ows, Thither am I wander - ing: Then my staff, oh! quickly bring!  
winning; Hope the wand'rer's heart doth cheer! Fare thee well, my home so dear!

## D MINOR.—HARMONIC FORM.

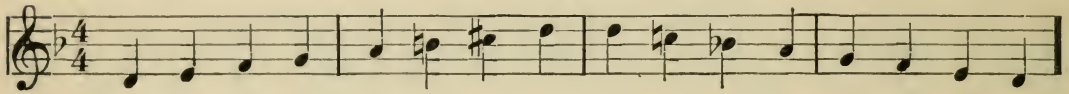
THEO. DRATH.

1.

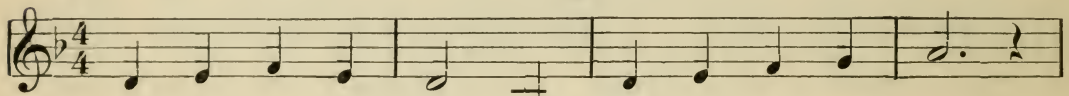


## MELODIC FORM.

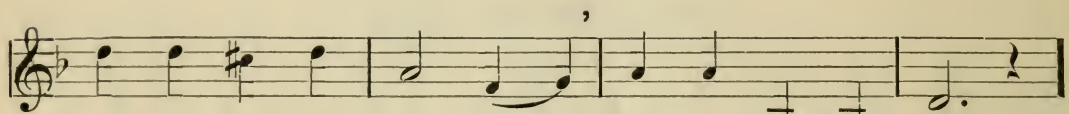
2.



3.



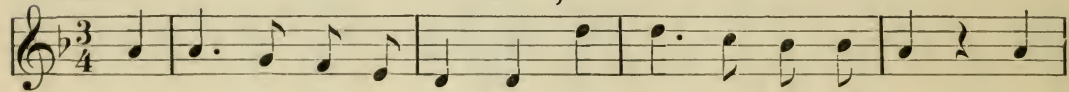
Ev'n-ing shades are fall - ing O - ver hill and plain,



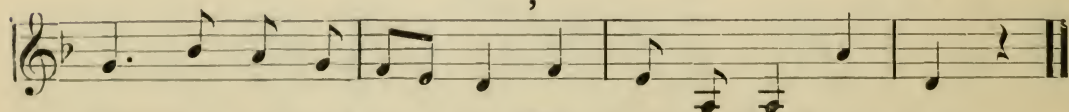
Tran-quiet peace re - call - ing . To the world a - gain.

## SHORTNESS OF LIFE.

LARGO.



1. All crea-tures earth doth nourish, All mor - tals are but clay; They
2. We live but by the pow - er That gives the rose its bloom; We



for a mo-ment flour - ish, Then per - ish, death's sure prey.  
per - ish as the flow - er, When God shall speak our doom.

- 3 To Heav'n who consecrateth  
His life, on earth is blest;  
In holy fear he waiteth  
For his eternal rest.

B-FLAT MAJOR.—HARMONY OF THE FIRST DEGREE (I).

1. a. b. c. d. e. f. g.

I

HARMONIES OF THE FIFTH DEGREE (V, V7).

2. a. b. c. d. e. f.

V

3. a. b. c. d. e.

V7

4.

I V V7 V I

5.

I - - V7 V I - I V7 I - V - I

HARMONY OF THE FOURTH DEGREE (IV).

6. a. b. c. d. 7.

IV I IV V7 I

8.

I IV V I

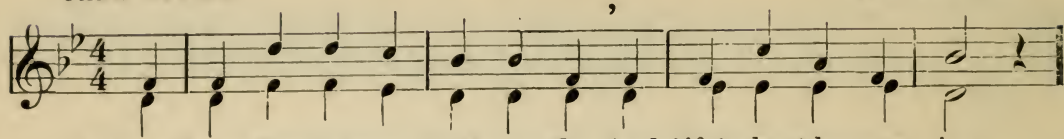
9.

I V IV I V7 I IV V I

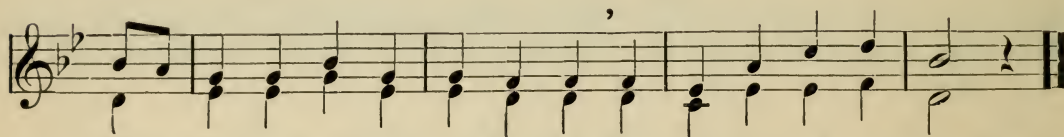
## TO A BUTTERFLY.

JANE TAYLOR.

MATHUSIUS.



1. Poor, harm-less in-sect, thith-er fly, And life's short hour en - joy;  
 2. Why should my ty - rant will sus-pend A life by Wis-dom giv'n,



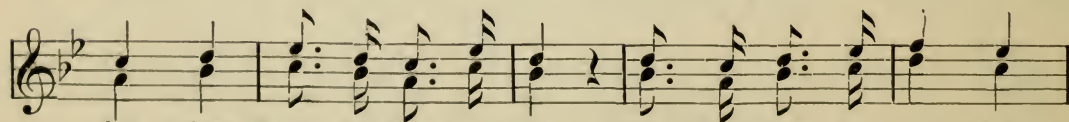
- 'T is all thou hast, and why should I That lit-tle all de-stroy?  
 Or soon-er bid thy be-ing end, Than was de-signed by Heav'n?

- 3 Lost to the joys which reason knows, To range along the bending shade  
 So restless and so frail, Is all thy little bliss.  
 'T is thine to wander where the rose  
 Perfumes the cooling gale ;  
 4 To bask upon the sunny bed, And sport upon the gale that flings  
 The damask flower to kiss, Sweet odors from his vest.  
 5 Then flutter still thy silken wings,  
 In rich embroid'ry drest,  
 And sport upon the gale that flings  
 Sweet odors from his vest.

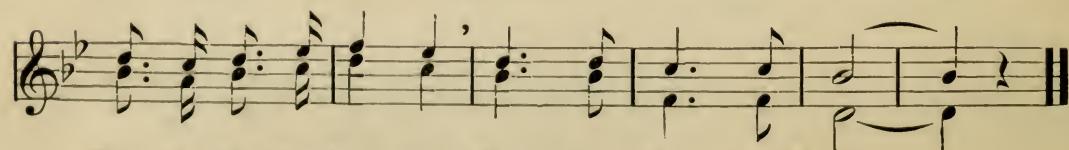
## LOVE OF COUNTRY.

*From the French. +*

1. Na - tive land, our fondest love is ev - er thine. When we stand on  
 2. Be thou blest, may ev'ry e - vil from thee fly, Heav'n-ly rest en-



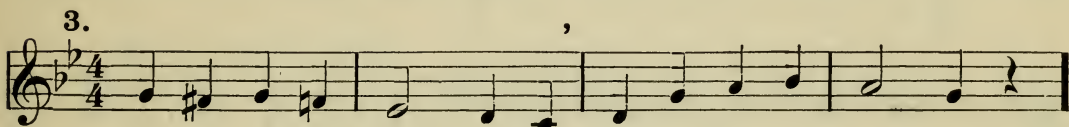
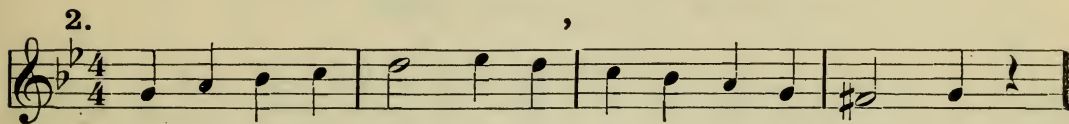
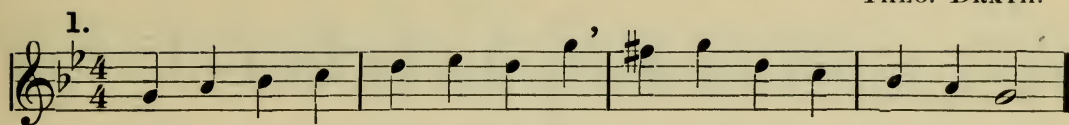
- for - eign shores, for thee we pine, For the state - ly moun - tain,  
 fold thee, Peace be ev - er nigh, Faith-ful, strong and stead - y,



- For the sil - v'ry foun-tain, Fra - grant flower, and vine . . .  
 For thy fame we're read-y Val - iant - ly to die . . . .

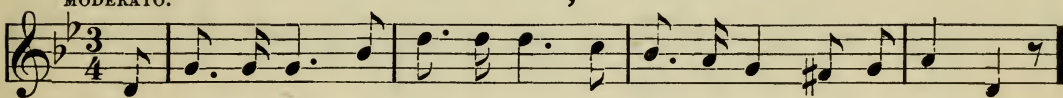
## G MINOR.—MELODIC FORM.

THEO. DRATH.

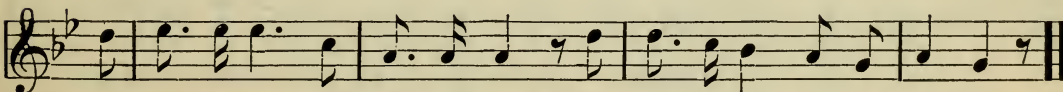


## CHILL AUTUMN'S HERE.

MODERATO.



1. Chill Autumn's here, the trees are bare, The winds are howling in madness ;  
 2. The herdsman lone in mournful tone For joys de-part-ed is griev-ing ;



The storks are fled, the swallows sped, The crick-et's song hush'd in sadness.  
 With piteous cry the herds re-ply, Their pastures green sadly leaving.

- 3 At dewy night the moon's cold light  
 Looks down on broad glist'ning meadows ;  
 While slowly rise to upper skies  
 Pale mists, o'erhanging in shadows.
- 4 O Autumn drear! thy vestige here  
 But tells of woe and prostration ;  
 The aching breast is sore oppressed  
 With grief and sad desolation.
- 5 The soul would fain fly from the pain  
 That now so bitterly presses,  
 And soar above, to freely rove  
 In realms where Spring ever blesses.

E-FLAT MAJOR.—HARMONY OF THE FIRST DEGREE (I).

1. a. b. c. d. e. f.

I

HARMONIES OF THE FIFTH DEGREE (V, V<sup>7</sup>).

2. a. b. c. d. e. f.

V

3. a. b. c.

V<sup>7</sup>

4.

I V<sup>7</sup> V I

5.

I V I V<sup>7</sup> I IV V I V V<sup>7</sup> I

HARMONY OF THE FOURTH DEGREE (IV).

6. a. b. c. d. e. f. g. h.

IV

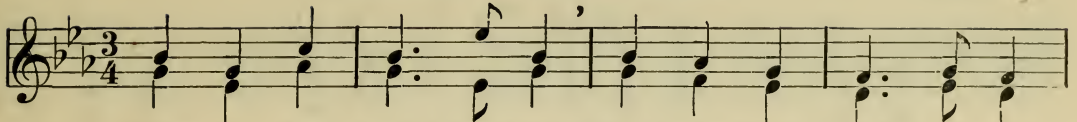
7.

I IV V I

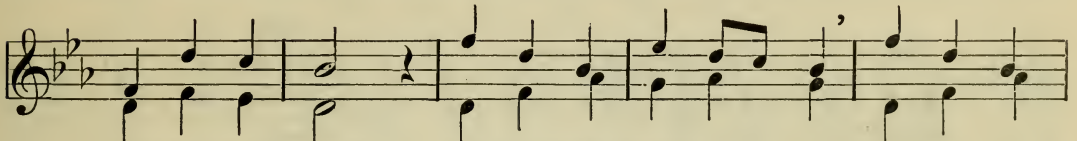
8.

I - - IV - - I - V<sup>7</sup> - I

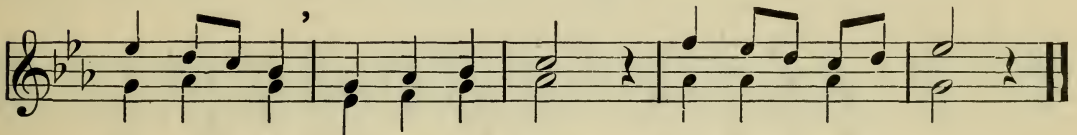
**THE THREE DELIGHTS.**



1. Birds in the branch-es high, Sing sweet-est mel - o - dy,  
 2. Flow - ers in thous-ands bloom, Rich in their sweet per-fume,



Hid-den from sight; Lis-t'ners from far and near Gath-er, their  
 Scent-ing the air; They, with their col - ors bright, Give to the



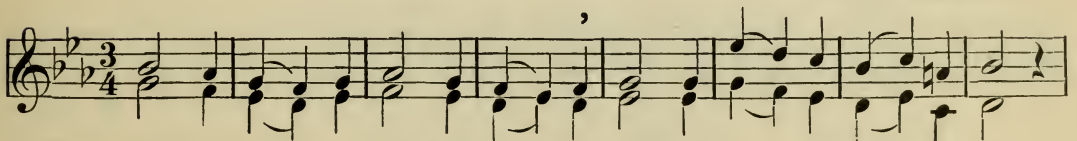
song to hear, Fill'd with de - light, Fill'd with de - light.  
 eye de - light, Springing so fair, Spring-ing so fair.

3 Streams from the mountains high,  
 Onward flow peacefully,  
 Down to the vale;  
 Creatures, both man and beast,  
 Come, the sweet draught to taste  
 ||: That cannot fail. :||

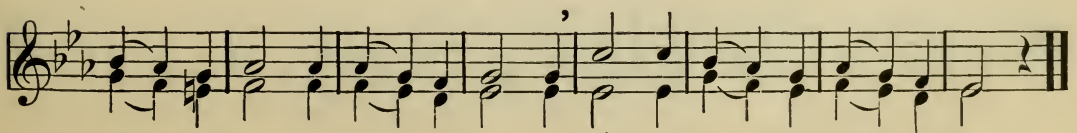
4 Say, have ye pondered, too,  
 What hand so good and true,  
 Made these delights?  
 'Tis the good God above,  
 Who in his power and love  
 ||: Goodness requites. :||

**THE INNOCENT.**

J. C. JOHNSON.



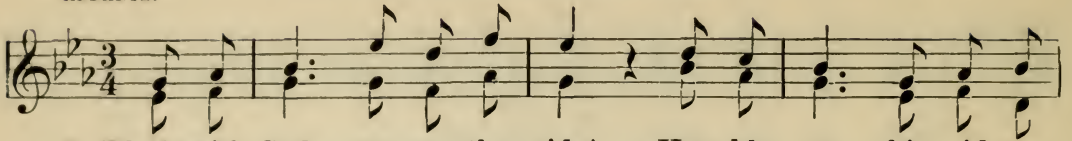
1. Oh, how pure - ly, oh, how sure - ly, Live the in - no - cent in heart!  
 2. Angels, standing where we're wand'r-ing, Watch our walk and guard our way;



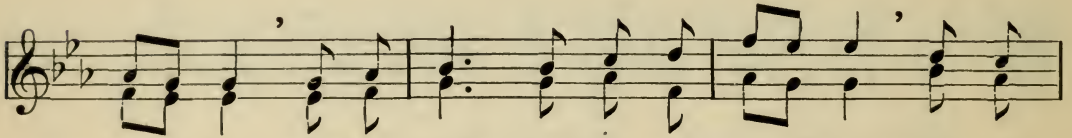
Ev - er light - ly, ev - er brightly, Ev-'ry hour doth joy im-part.  
 Like the show-ers on the flow-ers, So fall blessings all the day.

## GOD THY HELPER.

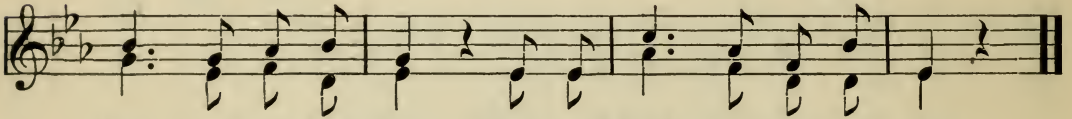
ANDANTE.



1. Work with God up - on thy side! Hum-bly on his aid re-  
 2. Work with God up - on thy side! Would'st thou gain for what thou



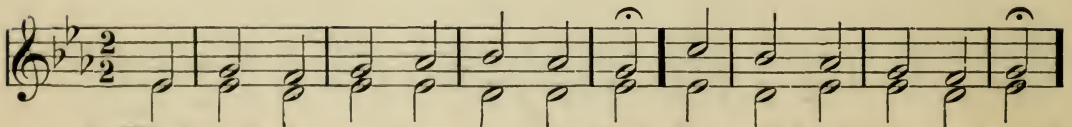
ly - ing, Self de - pend - ence e'er de - ny - ing; This will  
 striv - est, And the end for which thou liv - est, Choose Him



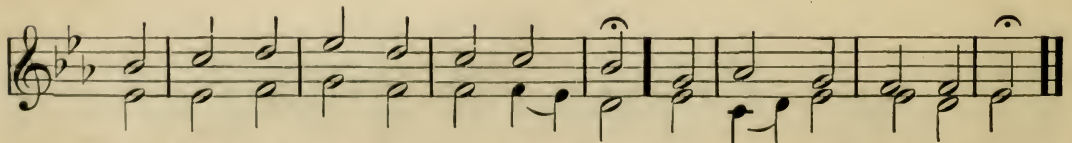
keep thy heart from pride. Work with God up - on thy side!  
 for thine on - ly Guide. Work with God up - on thy side!

- 3 Work with God upon thy side!  
 Courage will thy Helper send thee,  
 And through all thy work befriend thee;  
 There alone doth strength abide.  
 Work with God upon thy side!

## GERMAN CHORAL.



1. What shall I ren - der to my God, For all his kindness shown?  
 2. How hap - py all thy ser - vants are, How great thy grace to me!

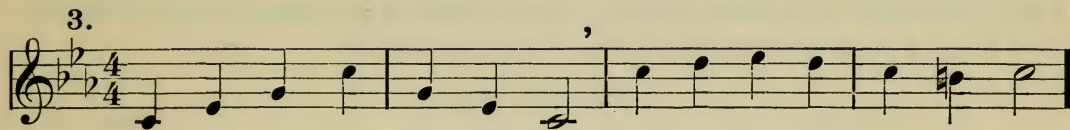
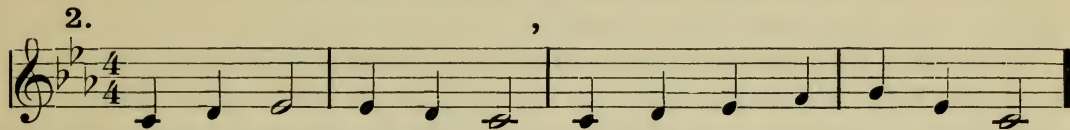
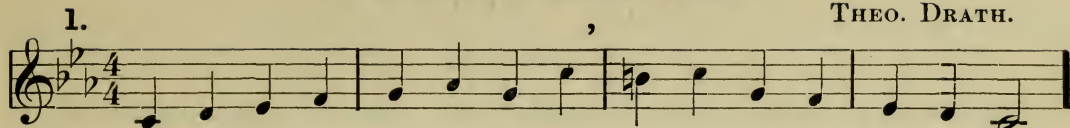


My feet shall vis - it thine a - bode, My songs address thy throne.  
 My life, which Thou hast made thy care, Lord, I de - vote to Thee.

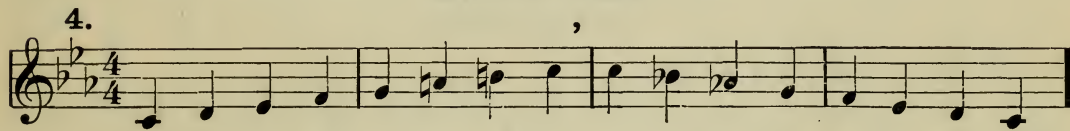


C MINOR.—HARMONIC FORM.

THEO. DRATH.

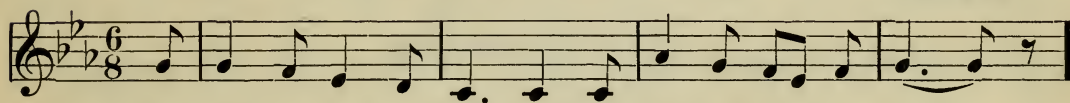


MELODIC FORM.

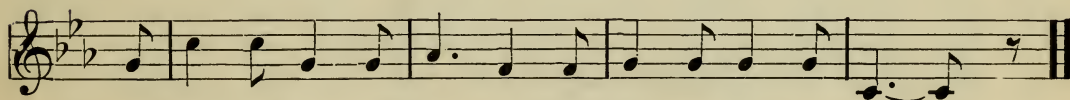


THERE IS A FRIEND ABOVE US.

GERMAN.



1. There is a Friend a - bove us, Whose dai - ly gifts we share,  
 2. There is an Eye most ho - ly, That slumbers not, nor sleeps;



A Fath - er who doth love us, And for our safe - ty care.  
 That looks up - on the low - ly, And watch o'er all things keeps.

- 3 He guards us in our slumber,  
 Each night upon our bed,  
 He even knows the number  
 Of hairs upon our head.

- 4 Then who can ever harm us,  
 Beneath our Father's eye,  
 Or what should e'er alarm us,  
 While such a Friend is nigh?

## PART III.—MODULATION.

Every musical passage or tune is said to be in some particular scale or key; but frequently it goes into other keys than that in which it begins. This change, from one scale or key to another, is called Modulation.

The easiest and most common modulation is into the scale which is founded upon the fifth of that in which the tune begins, and is usually indicated by sharp four. You have met with this change frequently in the tunes you have sung; and they have given you no trouble, because the change was so natural.

We will notice the modulations as we come to them.

### VIEW OF THE MOST COMMON MODULATIONS.

#### In C Major.

*From C major to G major.*

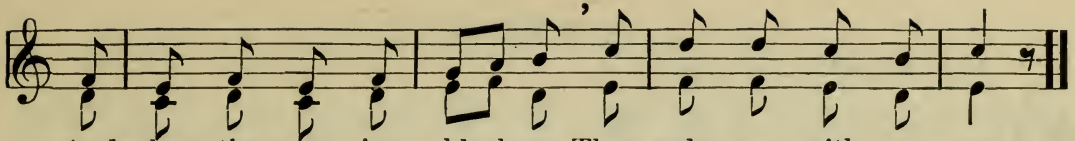
### CONTENTMENT.

J. GERSBACH.

1. My cot stands on the val - ley, Well known to all the poor,
2. En-closed with hawthorn hedg - es, My lit - tle gar - den grows,

By sun and moon well light - ed, With nut - trees at the door.  
With roots and herbs and ber - ries, And flow'rs in bloom - ing rows.

The birds build there in qui - et, The sha - dy boughs a - mong,  
A lit - tle brook runs wind - ing A - long the green re - treat,



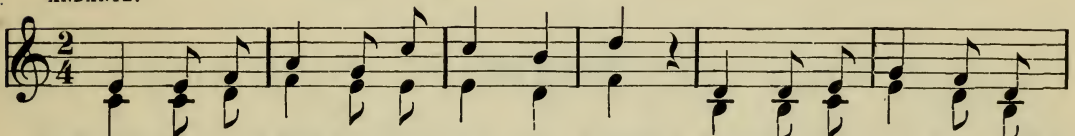
And when the morn - ing blush-es, They wake me with a song.  
With wa - ter cool and sparkling, And oh, how cool and sweet!

3 In this my peaceful valley,  
Who is so rich as I?  
The fields provide my dainties,  
The brooks my drink supply.

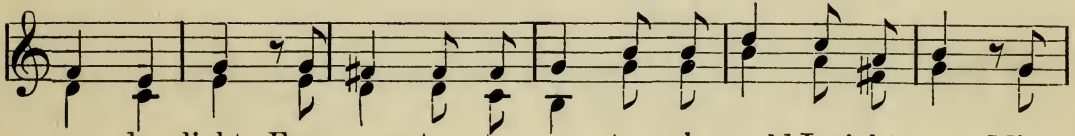
I sleep, in peace and quiet,  
Till waked by Robin's call,  
Then rise, and thank my Father,  
Who guards and gives us all.

FAR AWAY.

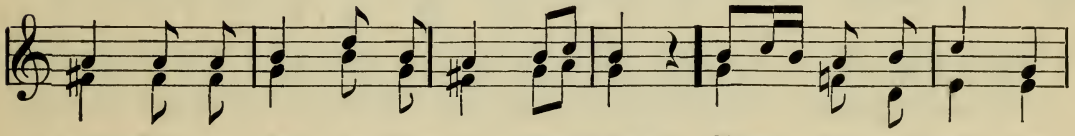
ANDANTE.



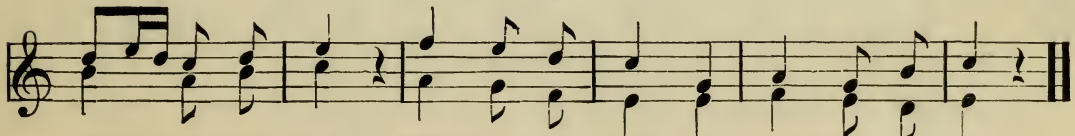
1. Earth, thou art fair in thy beau - ty bright! See-ing thy won-ders were  
2. Thro' meadows green flows the winding stream, Fish gai - ly sport in the



my de - light; From coun-try to coun - try, oh, would I might roam, Might  
sunlight's gleam; The wild mountain tor-rents un - ceas - ing - ly pour, Till



wan - der as far as the o - cean's foam! Yes! far a - way my  
lost in the din of the o - cean's roar. Yes! far a - way my



soul longs to be, Yes, far a - way my soul longs to be.

3 Birds, ye are winging your joyous flight  
Far o'er the valley and mountain height!  
I mournfully gaze as ye onward are borne,  
And leave me your absence alone to mourn.  
Yes! far away my soul longs to be,  
Yes! far away my soul longs to be.

## In G Major.

*From G major to D major.*

G: 1 2 3 2 }  
D: 5 } 6 7 8

*From G major to C major.*

G: 1 2 3 5 }  
C: 2 } 1 7 1

## PRAYER.

ANDANTE.

1. Fa-ther, who hast made me, Hear my prayer, and aid me To live  
2. Brief is youth's bright morning; Let me, then, take warn - ing, Ere it

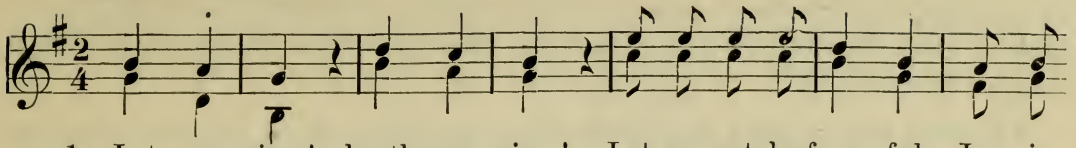
free from sin; Let thy love in - spire me, And thy Spir - it fire me;  
whol - ly goes; Care - less - ly to spend it, Heedless what may end it,

Warm my heart within, That its light Thine im - age bright  
Bring - eth bit - ter woes; And un - less Thou wilt me bless,

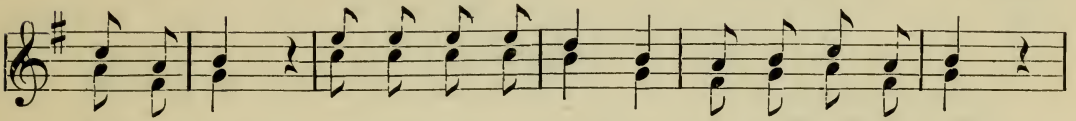
May re - flect in me more clearly, Cherished by Thee dear - ly.  
And from e - vil me de - liv - er, It is lost for - ev - er.

INCITEMENT TO SING.

*Chorus.* ALLEGRETTO.

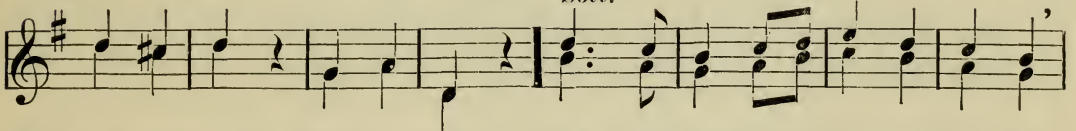


1. Let us sing! broth-ers, sing! Let us not be fear-ful, Joy is  
2. Earth is fair, pass-ing fair! True, our life of glad-ness Mingles



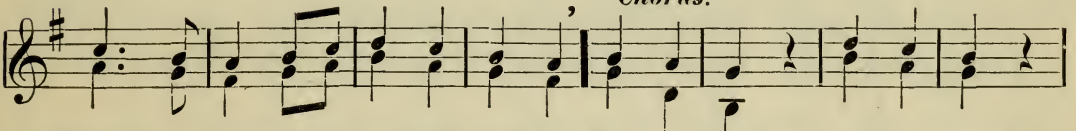
for the good; One and all be cheer-ful, Sing in hap-py mood!  
oft with woe; Ma-ny a tear of sad-ness From the eye must flow.

*Soli.*

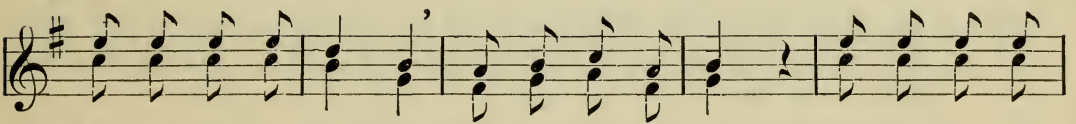


Let us sing! broth-ers, sing! God looks down from heav'n above us,  
Yet, 'tis here pass-ing fair! When we mourn, O Fath-er, send us

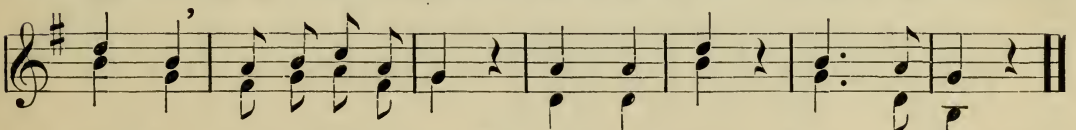
*Chorus.*



Hears our song, and so doth love us. Let us sing! brothers, sing!  
Com-fort, and thy mer-cy lend us! Earth is fair, pass-ing fair!



Let us not be fear-ful, Joy is for the good; One and all be  
True, our life of glad-ness Ming-les oft with woe; Many a tear of



cheer-ful, Sing in hap-py mood! Let us sing! broth-ers, sing!  
sad-ness From the eye must flow. Yet, 'tis here pass-ing fair.

3 Let us sing! brothers, sing!  
Let us be, while living,  
Gen'rous as we can,  
Helping, aiding, giving,  
Loving fellow-man.

Let us sing! brothers, sing!  
SOLI.—When we reach our home in heaven,  
Recompense shall there be given.  
CHO.—Let us sing! brothers, sing!  
Let us be, while living, etc.

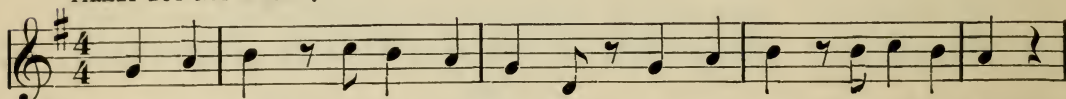
When the change of key continues only two or four measures, and then changes back to the key in which it began, it is not necessary to change the syllables; when the sharp four occurs, it will cause us to *feel* the change of key, if we give attention to it.

When the key changes and continues a long time, as in the two following songs, it is well to change the syllables, and sometimes signatures, as in these songs.

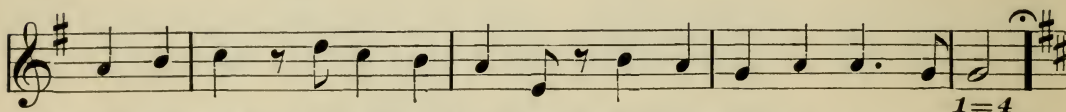
## IRON.

*From the French.* +  
FIRMLY BUT NOT NOISILY.

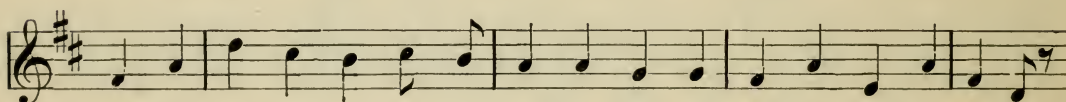
A. BUREAU.



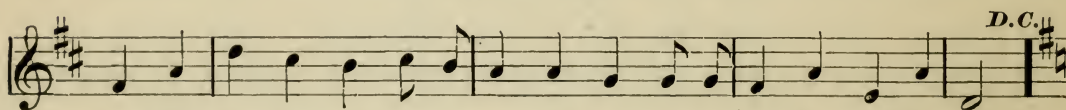
1. Clang, clang, clang! the forge is heating, Clang, clang, clang! the fire he blows,
2. Clang, clang, clang! the forge is heating, Clang, clang, clang! the fire he blows,



Clang, clang, clang! the an-vil beat-ing, Clang, clang, clang! the iron glows.  
Clang, clang, clang! the an-vil beat-ing, Clang, clang, clang! the iron glows.



Friends, the iron strong, with the steam, Shall dauntless go o'er earth and ocean,  
Aid the farmer tilling the soil, Let's give the plowshare gleaming brightly

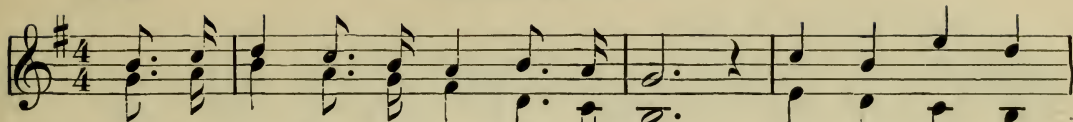


Round the world with swift locomotion : Help to fulfil the toil - er's dream.  
That his la-bors, going more lightly, Yield richer harvests for his toil.

- 3 Clang, clang, clang! the forge is heating,  
Clang, clang, clang! the fire he blows,  
Clang, clang, clang! the anvil beating,  
Clang, clang, clang! the iron glows.  
Heat the iron hot, beat it well,  
Build now our fact'ries and our foundries,  
Engines strong that, passing our bound'ries,  
Thunder along with clang of bell.  
Clang, clang, clang, etc.

SPRING WISHES.

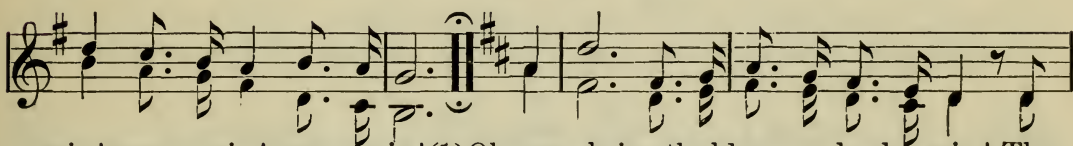
ALLEGRO.



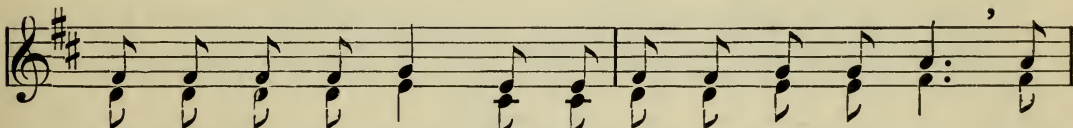
1 & 2. Come a - gain! come a - gain! come a - gain! Sweet Spring weath - er,



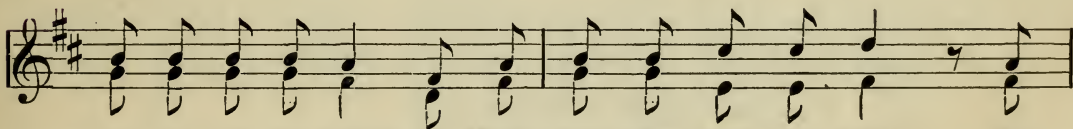
Haste thee hith - er! Spring, come reign! Spring, come reign! Come a -



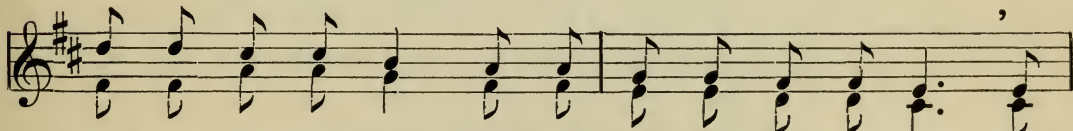
gain! come again! come again! (1) Oh, come bring the blossoms back again! The  
(2) Oh, come bring the swallows back again! They



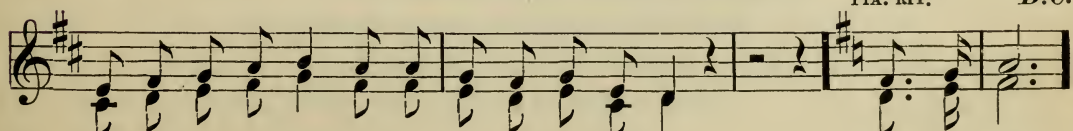
mod - est lit - tle snow - drop Al - read - y is in sight, And  
come and build their nests now Just where they did of old! While



ev - 'ry day we watch it With won - der and de - light; We  
we with joy and won - der The bus - y scene be - hold, And,



won - der where, since Au - tumn, Its lit - tle life it kept; And  
cu - ri - ous, keep ask - ing, "Where have the swal - lows been Since



if, all thro' the Winter, Beneath the snow it slept.  
hillside, field, and forest In Autumn lost their green?"

Come a - gain!  
Come a - gain!

PIA. RIT. D.C.

## In D Major.

*From D major to A major.*

D: 1 3 2 } 3 2 7 8  
A: 5 } 3 2 7 8

## SONG OF TRUTH.

1. He can boast a price-less treas-ure Who a true heart e'er hath

2. Though at times dis-tress in - vade us, And our lot seems hard to

known; He is blest be - yond all meas-ure Who the precious gem doth  
bear, Still, a true heart e'er shall aid us To re - move the weight of

own. Grief o'erwhelms me not, nor need, For a friend I have in-deed.  
care. Grief o'erwhelms me not, nor need, For a friend I have in-deed.

3 True delight it findeth ever  
In a neighbor's truthfulness;  
When misfortune comes, it never  
Leaves a brother in distress. Grief, etc.

4 Worldly friends our love will cherish  
Only while our fortunes last;  
Beauty, too, shall quickly perish;  
But the true heart standeth fast. Grief, etc.

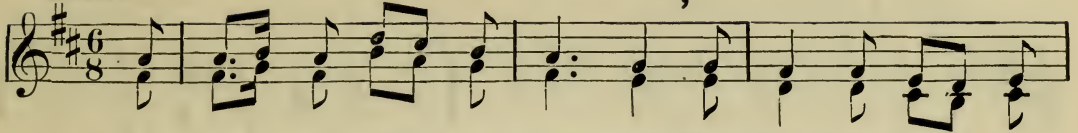
5 Far or near, in joys or sorrows,  
Firm the true heart stands through all;  
Never useless trouble borrows;  
Quickly rises, though it fall. Grief, etc.

\* The question-marks are intended as warnings of points requiring special thought or care. In the above instances they mark the modulation from D to A, and back.

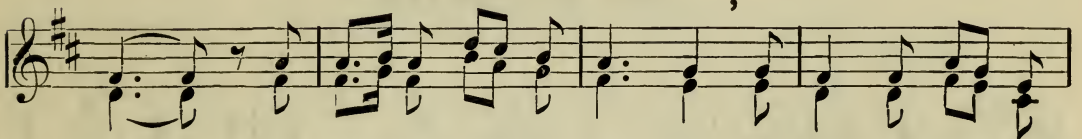


## LORELEY.\*

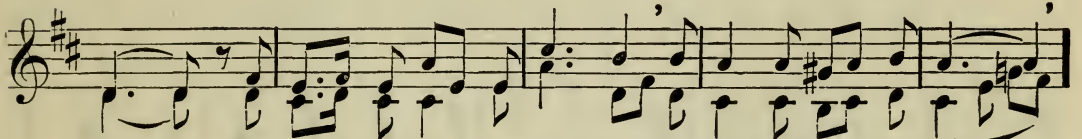
MODERATO.



1. Oh, tell me what it mean - eth, This gloom and tear - ful  
 2. A - bove the maid - en sit - teth, A won-drous form and

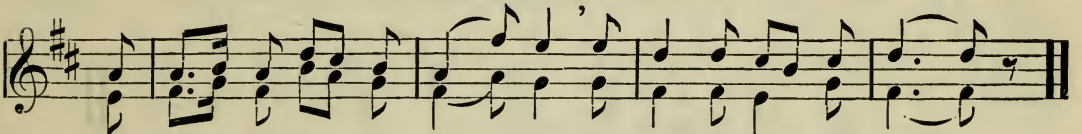


eye? 'T is mem'ry that re - tain - eth The tale of years gone  
 fair; With jew - els bright she plait - eth Her shin - ing gold - en



by... The fad - ing light grows dimmer, The Rhine doth calmly flow :  
 hair; With comb of gold pre - pares it, The task with song be - guiled;

CRESCENDO.



The lof - ty hill-tops glim - mer, Red with the sun - set glow.  
 A fit - ful bur - den bears it, That mel - o - dy so wild.

3 The boatman on the river	The waters deep have caught them,
Lists to the song, spell-bound;	Both boat and boatman brave;
Ah! what shall him deliver	'T is Loreley's song hath brought them
From danger threat'ning round?	Beneath the foaming wave!

\* LORELEY is the name of a rock on the right bank of the Rhine, about 430 feet high, celebrated for its echo, which is said to repeat sounds fifteen times. Near it is a whirlpool (called the *banks*) formed by the river rushing over a number of sunken rocks, making it very dangerous for boats and rafts.

There is a story of a beautiful siren living in a cave of the Loreley, who makes her appearance upon the rocks as the boats pass, and so charms the boatmen that, forgetting to attend to the steering of their boats over this dangerous whirlpool, they are dashed to pieces upon the rocks. The above is a translation of the legend as told by the German poet HEINE.

In A Major.

From A major to E major.

THE MOUNTAIN.

J. GERSBACH.

ALLEGRETTO.

1. From the moun - tain, From the mountain flows the streamlet, Thro' the

2. On the moun - tain, On the mountain shine the sunbeams, Brightly

val - ley all the way, To the riv - er far a - way, Running  
in the ear - ly morn, When the darksome night is gone, Brightly

swift - ly from the moun - tain, From the moun - tain.

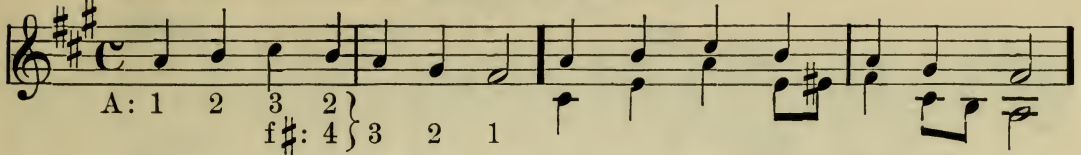
shin - ing from the moun - tain, From the moun - tain.

3 On the mountain,—  
On the mountain sounds the bugle,  
Falling gently on the ear,  
Making echoes far and near,  
Waking echoes on the mountain,  
On the mountain.

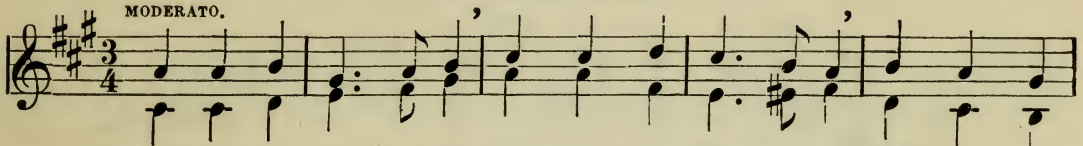
4 On the mountain,—  
On the mountain dwells the shepherd,  
With his flocks the live-long day,  
Here he sings his merry lay.  
Sings so cheerly on the mountain,  
On the mountain.

5 Up the mountain,—  
Up the mountain to be climbing,  
Spending there the happy day,  
In the shady wood away.  
This is pleasure on the mountain,  
On the mountain.

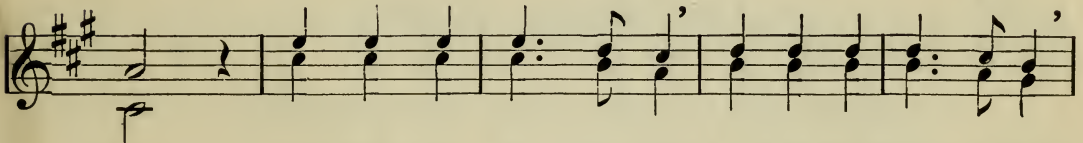
*From A major to F-sharp minor.*



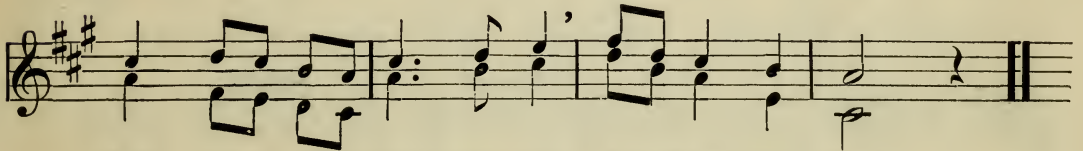
MY COUNTRY.



1. My coun-try! 'tis of thee, Sweet land of lib - er - ty, Of thee I  
 2. My na - tive country! thee, Land of the no - ble free, Thy name I



sing: Land where my Fa - thers died, Land of the Pilgrim's pride;  
 love: I love thy rocks and rills, Thy woods and templed hills;

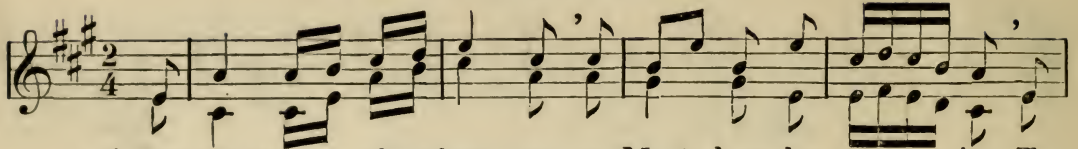


From ev - 'ry moun - tain - side Let Free - dom ring.  
 My heart with rap - ture thrills, Like that a - bove.

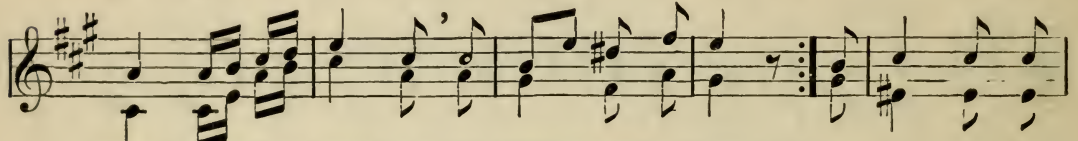
3 Let music swell the breeze,  
 And ring from all the trees  
 Sweet freedom's song:  
 Let mortal tongues awake,  
 Let all that breathe partake,  
 Let rocks their silence break,  
 The sound prolong.

4 Our fathers' God! to Thee,  
 Author of liberty,  
 To Thee we sing;  
 Long may our land be bright  
 With freedom's holy light;  
 Protect us by thy might,  
 Great God, our King!

## FIRST DAY OF MAY.



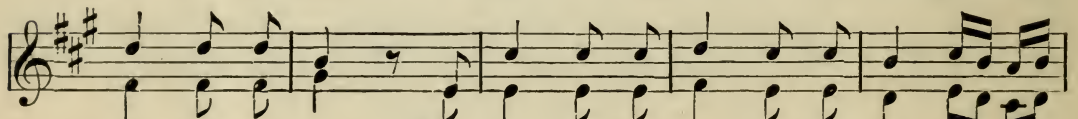
1. { How sweet is the pleas - ure, on May's love - ly morn - ing, To  
With gar - lands of flow - ers our tem - ples a - dorn - ing, And



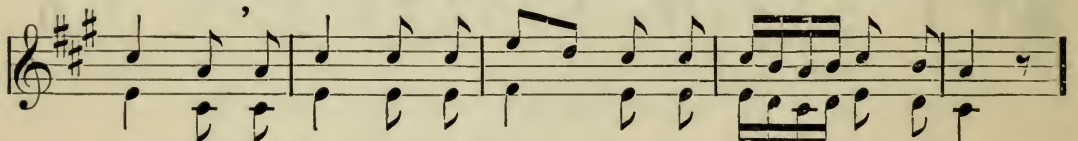
rove o'er the mead - ow all blithesome and free, } There's pleasure in  
danc - ing and sing - ing in high, mer - ry glee! }



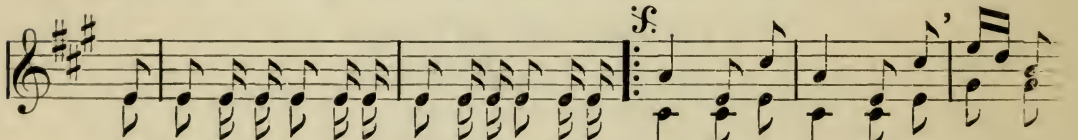
free - dom, whatev - er the sea - son, That makes ev - 'ry ob - ject look



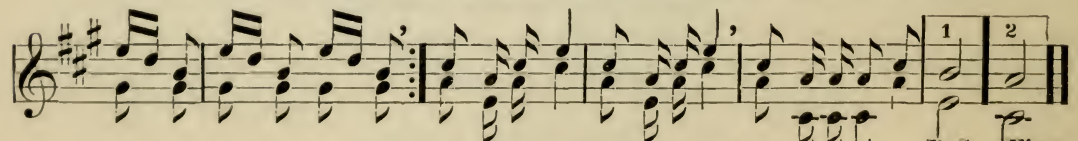
love - ly and fair; Then, sure - ly, for pleas - ure we have a good



rea - son, For free - dom has blessed us and freed us from care.



La la la la la la la la la la la la la la la la la la la la



la la

*D.S. Fine.*

2 All nature in beauty and splendor is shining,  
The hill and the valley are lovely and bright,  
From earliest morning to evening declining,  
There's naught that appears, but it gives us delight.  
There's pleasure in freedom, etc.

In F Major.

*From F major to C major.*

*From F major to D minor.*

**EVENING THOUGHTS.**

*From the French.* +  
ALLEGRO.

HOFFMEISTER.

1. La - bor - er, the day is done, And thy work is end - ed,  
2. Vin - ta - ger, up - on thy hill, God's a - bun - dance grow - eth,

Ev'n - ing, aft - er set of sun, Soft - ly has de - scend - ed;  
Well may hope thy bo - som fill; God the vint - age know - eth.

Let us raise our voi - ces high, Sing of woods and fields and sky,  
Sing thy grat - i - tude and praise, Let thy song the ech - o raise,

Fruit - ful har - vests grow - ing, Health - ful breez - es blow - ing.  
Like a riv - er flow - ing, Un - to heav - en go - ing.

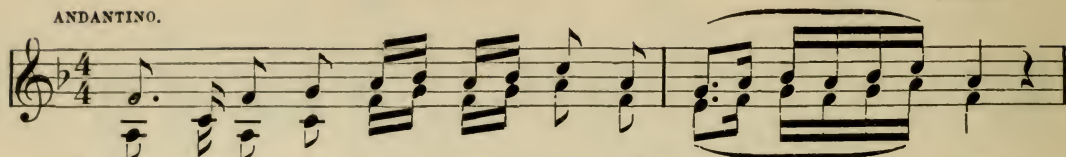
3 Dwellers in this land so fair,  
Bright with beauty beaming,  
Strong in peace and brave in war,  
Rich with fruitage teeming,

Swell the chorus loud and clear,  
Let the world admiring hear;  
Naught from thee shall sever  
Hearts united ever.

## ALWAYS SOME GOOD.

H. G. NAGELI.\*

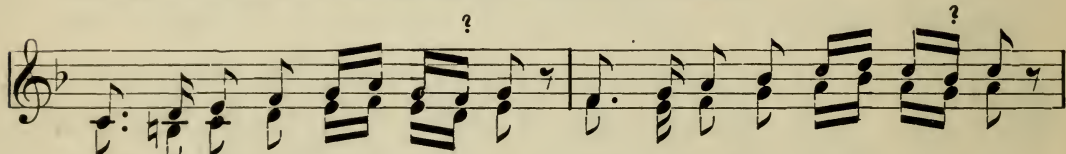
ANDANTINO.



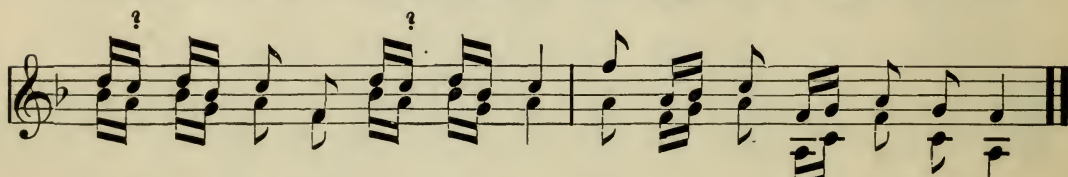
1. Ev - 'ry sea - son brings a sum of pleas - - ure,  
 2. Win - ter spreads its garb of snow - y white - - ness,



- Ev - 'ry for - tune brings some lit - tle treas - - ure  
 Spring - time brings its days of sun - ny bright - - ness;



- Good that's mixed with some alloy, Yet a good we may en - joy,



- Good that's mixed with some al - loy, Yet a good we may en - joy.

- 3 Summer's suns and Autumn's fruitful showers

Fill the fields with waving grain and flowers;

||: Good that's not without alloy,

Still, a good we may enjoy. :||

- 4 Ev'ry season brings a sum of pleasure,

Ev'ry fortune brings some little treasure :

||: Good that's mixed with some alloy,

Yet a good we may enjoy. :||

\* H. G. NÆGELI, a Swiss composer of popular music, was a contemporary with Mozart. No one composer has furnished so many standard songs for the school and home. His songs are to be found in most of the collections for schools, at the present day, in Germany, Austria, Norway, Sweden, Denmark, England, and America. He founded a system of singing-schools, and musical conventions similar to those in this country. Dr. LOWELL MASON'S work was based chiefly upon the system established in Switzerland by NÆGELI.

In B-flat Major.

*From B-flat major to F major.*

B $\flat$ : 1 3 2 7 }  
 F: 3 } 4 2 1

THE QUAIL.

1. Hark! what sweet sound is it yon - der I hear? God is good! God is  
 2. List to her note as she mer - ri - ly sings: Praise thy God! Praise thy

good! Calls the quail's song in my ear. Hid in the grain where no  
 God, Who life and breath to thee brings! Seest thou the fruits that a -

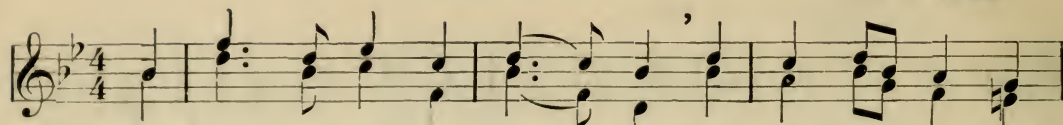
search-er can find, . . . . Each rov-ing lis-t'ner she loves to re -  
 bound in the plain? . . . Then to be grate-ful, man, do not dis -

mind; Love thy God! love thy God! He is so gen - tle and kind!  
 dain! Thank thy God! thank thy God, Who thy frail life doth sus - tain!

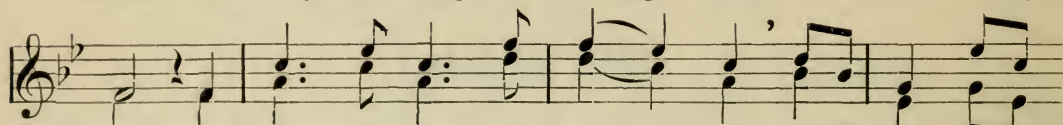
3 When the fierce storm fills thy bosom with fear,  
 Pray to God! pray to God,  
 And the green fields he will spare!  
 Should'st thou with care for the future be pressed,  
 Let the quail's note bring sweet peace to thy breast;  
 Trust in God! trust in God!  
 To thee her song is addressed.

## THE MORNING SUN.

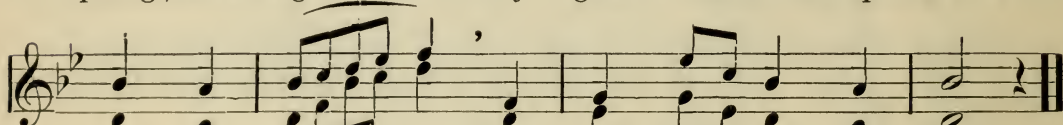
D. G. TURK.



1. Ar - rayed in morn-ing crim - son, The sun his course be -  
 2. How fresh - ly all things liv - ing; To morn's new life they



gins; In beau - ty and in glo - ry His up - ward  
 sprung; How bright on ev - 'ry grass - blade The pearls of

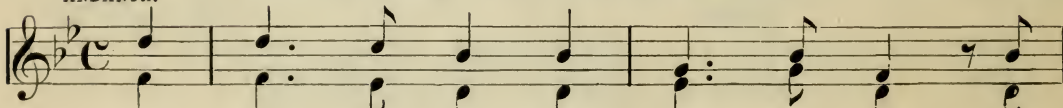


path he wins, . . His up - ward path he wins.  
 dew are hung, . . The pearls of dew are hung!

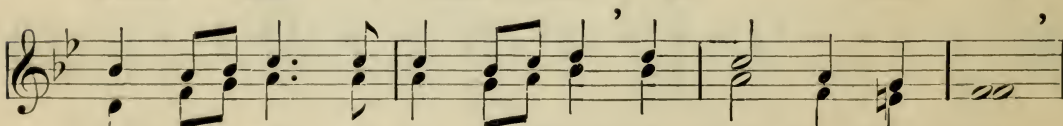
3 Oh! welcome art thou, welcome,  
 For God through thee has smiled;  
 So great and so exalted,  
 ||: And yet so good and mild. :||

## SOLITUDE OF THE FOREST.

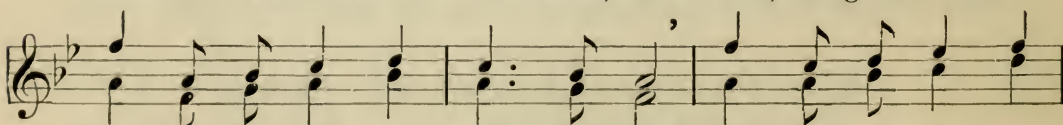
ANDANTE.



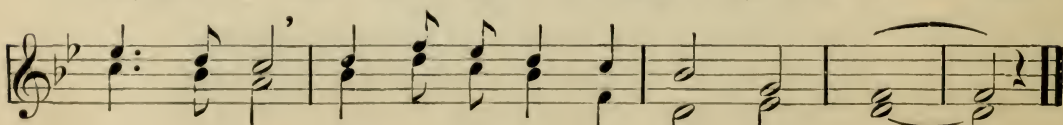
Sweet sol - i - tude! Sweet sol - i - tude! I



love to wan - der in the wood, In calm, thoughtful mood.



Oh, how I love its sol - i - tude! Oh, how I love its



sol - i - tude! Oh, how I love its sol - i - tude! . . .



In E-flat Major.

From E-flat major to B-flat major.

E $\flat$ : 1 3 5 8 }  
B $\flat$ : 4 } 3 2 1

The same in E Major.

From E major to B major.

E: 1 3 5 8 }  
B: 4 } 3 2 1

MEET AGAIN.

ADAGIO.

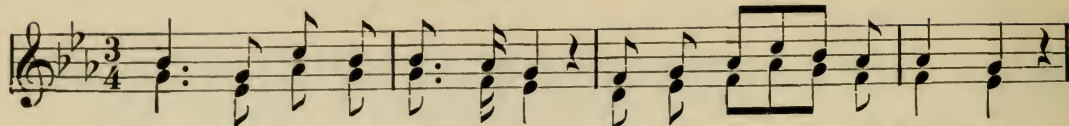
1. { Meet again! night's shades impending, Thro' the air a whis-per flows, }  
 { From the realms of peace de-scending, Fill-ing me with sweet re- pose. }
2. { Meet again! the moon's pale glim-mer Of-ten fills my heart with grief; }  
 { As the joys of earth grow dimmer, Heav'nward turn I for re-lief. }

Stars look down in shining glo-ry, With a friend-ly smile to cheer; From a-  
 Then I feel my bo-som beating With a strange, mysterious thrill; Hope of

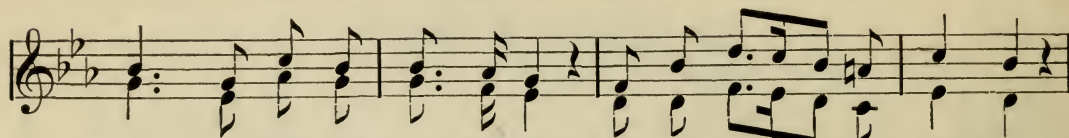
far they tell the sto-ry Of a hap-py meet-ing there.  
 fu-ture hap-py meet-ing Doth my heart with rap-ture fill.

- 3 After few short hours have vanish'd,  
 I shall seek the kindred band,  
 Whom stern death from earth has banish'd,  
 Wand'ring in the better land.  
 There again I soon shall meet them,  
 Who their flight so soon have ta'en,  
 And in endless joy shall greet them,  
 Nevermore to part again.

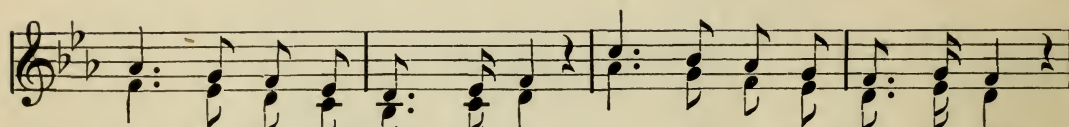
## FAREWELL TO THE WOODS.



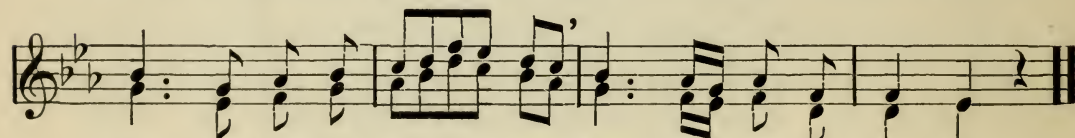
1. Ver-dant grove, fare-well to thee, Clad in ver - nal beau - ty;  
 2. What de-light to lin - ger here, 'Mid thy sha - dy bow - ers,



Thine my part-ing song shall be, 'T is a sa - cred du - ty;  
 From the sil - ver foun - tain clear Cull-ing fra - grant flow - ers;



Let thy warblers' tune - ful throng Bear the ech-oes of my song  
 Would I might, with garlands crown'd, Breathing o-dors sweet a-round,



Far o'er hill and val - ley, Far o'er hill and val - ley.  
 Tar - ry with thee long - er, Tar - ry with thee long - er.

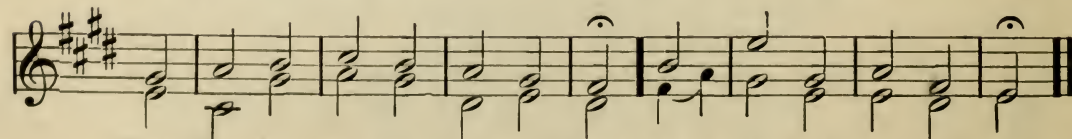
3 But the night forbids my stay;  
 I must leave in sorrow;  
 To your rest, ye birds away,  
 And dream of the morrow.

Fare ye well, ye shady bow'rs,  
 With your blooming, fragrant flow'rs,  
 Till another meeting,  
 Till another meeting.

## MORNING HYMN.



1. Now that the sun is beam-ing bright, Im-plore we, bend-ing low,  
 2. Oh, grant that to thine hon-or, Lord, Our dai - ly toil may tend;



That He, the un - cre - at - ed Light, May guide us as we go.  
 That we be - gin it at thy word, And in thy fa - vor end.

# PART IV.—SONGS WITHOUT WORDS.

## C Major.

Take breath at this mark (,) and at rests.

1.

Musical score for exercise 1, C Major, 3/8 time signature. The score consists of three staves. The first staff begins with a treble clef and a 3/8 time signature. The music features a melody with eighth and sixteenth notes, and a bass line with chords. A comma (,) is placed above the first measure of the second staff to indicate a breath mark. The piece concludes with a double bar line.

2.

Musical score for exercise 2, C Major, 4/8 time signature. The score consists of three staves. The first staff begins with a treble clef and a 4/8 time signature. The music features a melody with eighth and sixteenth notes, and a bass line with chords. A comma (,) is placed above the first measure of the second staff to indicate a breath mark. The piece concludes with a double bar line.

TO THE TEACHER.— Do not ask any questions as to the Key, Time, etc. If the pupils do not know all about these matters, they cannot sing these exercises.

3.

Musical score for exercise 3, consisting of two staves of music in 6/8 time. The first staff begins with a treble clef and a 6/8 time signature. The music features a sequence of chords and melodic lines, including a key signature change to one sharp (F#) in the second measure. The second staff continues the piece, ending with a double bar line.

4.

Musical score for exercise 4, consisting of four staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music features a sequence of chords and melodic lines, including a key signature change to one sharp (F#) in the second measure. The second and third staves continue the piece, and the fourth staff concludes with a double bar line.

## A Minor.

1.

Musical score for exercise 1, consisting of three staves of music in 6/8 time. The first staff begins with a treble clef and a 6/8 time signature. The music features a sequence of chords and melodic lines, including a key signature change to one sharp (F#) in the second measure. The second and third staves continue the piece, ending with a double bar line.

2.

Musical score for exercise 2, in 3/4 time. It consists of three staves. The first staff contains a melody with eighth notes and quarter notes, including a trill on the second measure. The second staff provides a harmonic accompaniment with chords and moving lines. The third staff continues the accompaniment and concludes with a double bar line.

3.

Musical score for exercise 3, in 2/4 time. It consists of two staves. The first staff features a melody with eighth and quarter notes. The second staff provides a harmonic accompaniment with chords and moving lines, ending with a double bar line.

4.

Musical score for exercise 4, in 2/4 time. It consists of four staves. The first staff shows a melody with eighth and quarter notes. The second and third staves provide a harmonic accompaniment with chords and moving lines. The fourth staff concludes the exercise with a double bar line.

G Major.

1.

Musical notation for exercise 1, G Major, 6/8 time signature. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on the upper line, and the accompaniment is on the lower line. The second and third staves continue the piece, with the second staff featuring some beamed eighth notes and the third staff ending with a double bar line.

2.

Musical notation for exercise 2, G Major, 2/4 time signature. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on the upper line, and the accompaniment is on the lower line. The second staff continues the piece, ending with a double bar line.

3.

MARCHING TIME.

Musical notation for exercise 3, G Major, 4/4 time signature, labeled "MARCHING TIME." It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the upper line, and the accompaniment is on the lower line. The second, third, and fourth staves continue the piece, with the fourth staff ending with a double bar line.

**E Minor.**

1.

Musical notation for exercise 1, measures 1-4. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of chords and eighth-note patterns.

2.

Musical notation for exercise 2, measures 1-4. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of chords and eighth-note patterns.

3.

Musical notation for exercise 3, measures 1-4. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of chords and eighth-note patterns.

**D Major and D-flat Major.**

1.

Musical notation for exercise 1, measures 1-4. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of chords and eighth-note patterns. Question marks are placed above the notes in the second and third measures of the first staff.

2.

Musical notation for exercise 2, consisting of two staves in 4/4 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic values and accidentals.

Key of D-flat.

Musical notation for exercise 3, consisting of one staff in 4/4 time with a key signature of three flats (Bb, Eb, and Ab). The notation includes various rhythmic values and accidentals.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
 db eb f gb ab bb c db db c bb ab gb f eb db

3.

Musical notation for exercise 3, consisting of two staves in 4/4 time with a key signature of three flats (Bb, Eb, and Ab). The notation includes various rhythmic values and accidentals.

4.

Musical notation for exercise 4, consisting of three staves in 6/4 time with a key signature of three flats (Bb, Eb, and Ab). The notation includes various rhythmic values and accidentals.

1.

A Major and A-flat Major.

Musical notation for exercise 1, consisting of one staff in 4/8 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic values and accidentals.



1.

2.

Key of A-flat.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 5 4 3 2 1  
 ab bb c db eb f g ab ab bb c db eb f eb db c bb ab

3.

A-flat Major.

4.

Musical score for exercise 4, F minor, 4/4 time signature. The score consists of three staves. The first staff contains a melodic line with a dotted quarter note followed by an eighth note, and a final quarter note. The second and third staves contain accompaniment with chords and moving lines. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

## F Minor.

5.

Musical score for exercise 5, F minor, 3/4 time signature. The score consists of three staves. The first staff contains a melodic line with a dotted quarter note followed by an eighth note, and a final quarter note. The second and third staves contain accompaniment with chords and moving lines. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4.

## F-sharp Minor.

6.

Musical score for exercise 6, F-sharp minor, 4/4 time signature. The score consists of three staves. The first staff contains a melodic line with a dotted quarter note followed by an eighth note, and a final quarter note. The second and third staves contain accompaniment with chords and moving lines. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

7.

Musical score for exercise 7, consisting of five staves of music in E major, 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some notes beamed together. The key signature has three sharps (F#, C#, G#).

E Major and E-flat Major.

1.

SILCHER.

Musical score for exercise 1, consisting of five staves of music in E major, 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some notes beamed together. The key signature has three sharps (F#, C#, G#).

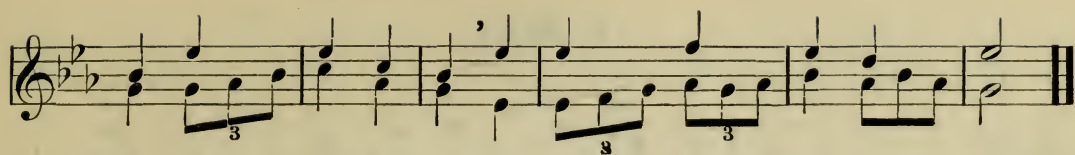
E-flat Major.

2.

3.

Tā Tā Tā Tā rā lā Tā rā lā Tā rā lā Tā Tā

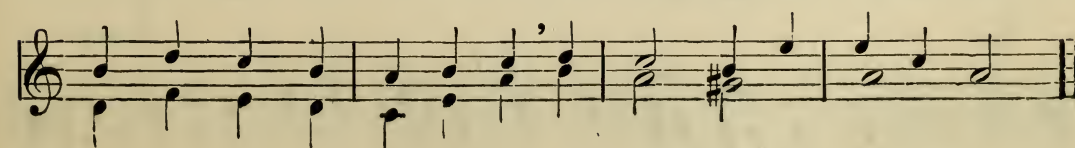
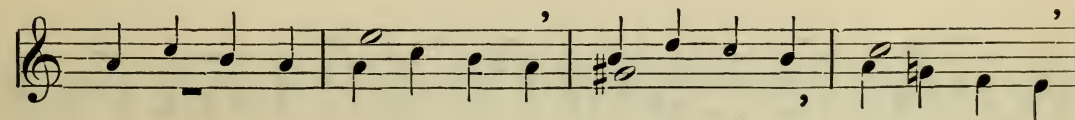
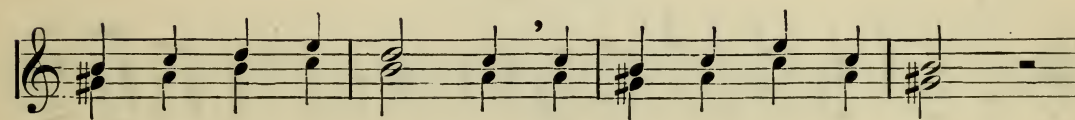
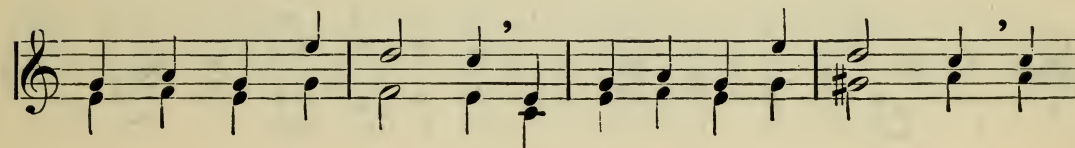
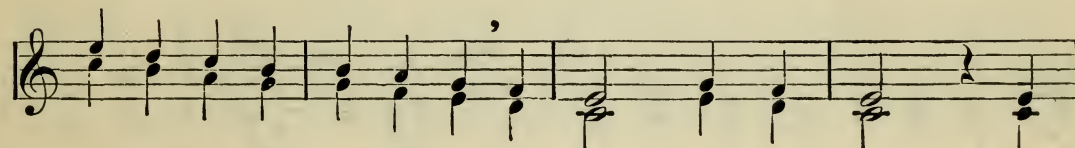
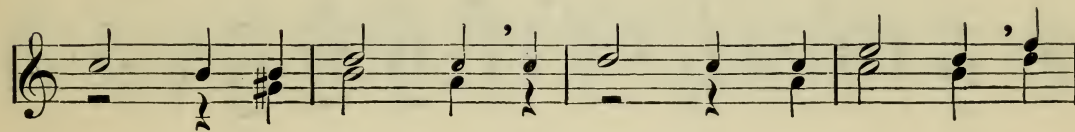
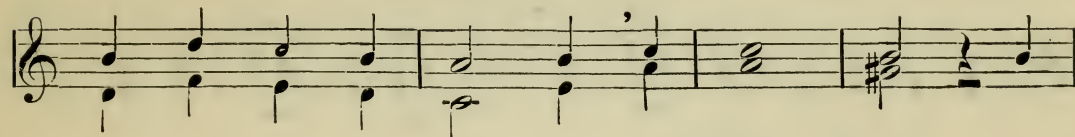
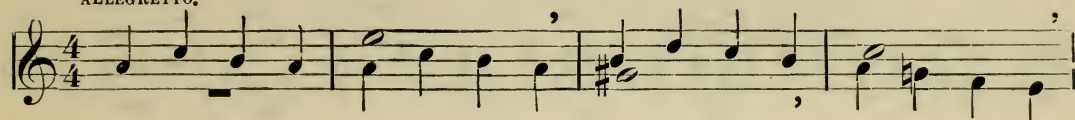
ENGLISH.



A. Minor.

A. GILBERT.

ALLEGRETTO.



F Major.

1. a.

ENGLISH.

Musical notation for exercise 1. a. in F Major, English version. It consists of four staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in the upper voice, and the accompaniment is in the lower voice. The piece concludes with a double bar line.

b.

Musical notation for exercise 1. b. in F Major. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in the upper voice, and the accompaniment is in the lower voice. The piece concludes with a double bar line.

c.

Musical notation for exercise 1. c. in F Major. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in the upper voice, and the accompaniment is in the lower voice. The piece concludes with a double bar line.

2.

F. ABT.

Musical notation for exercise 2. in F Major, F. ABT. version. It consists of one staff of music in 4/4 time. The staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in the upper voice, and the accompaniment is in the lower voice. The piece concludes with a double bar line.

Two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody and includes a double bar line at the end.

3.

MÜHLING.

Four staves of musical notation. The first staff begins with a treble clef, a 9/8 time signature, and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some notes beamed together. The second and third staves continue the melody. The fourth staff concludes with a double bar line.

B-flat Major.

1.

B. WILHEM.

Three staves of musical notation. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat. The music consists of quarter and eighth notes, with some notes beamed together. The second and third staves continue the melody and include a double bar line at the end.

2.

HAYDN.

Musical score for exercise 2 by Haydn, G minor, 4/4 time signature. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in the upper voice, while the lower voice provides harmonic support with chords and moving lines. The piece concludes with a double bar line.

G Minor.

3.

J. R. WEBER.

Musical score for exercise 3 by J. R. Weber, G minor, 4/4 time signature. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in the upper voice, while the lower voice provides harmonic support with chords and moving lines. The piece concludes with a double bar line.

4.

Musical score for exercise 4, G minor, 3/8 time signature. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The melody is written in the upper voice, while the lower voice provides harmonic support with chords and moving lines. The piece concludes with a double bar line.

5.

Musical score for exercise 5, G minor, 6/8 time signature. The score consists of one staff of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is written in the upper voice, while the lower voice provides harmonic support with chords and moving lines. The piece concludes with a double bar line.



Exercise 6 is a two-part song in G minor, 3/4 time. The first staff features a melody with eighth and quarter notes, while the second staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

6.

H. F. MÜLLER.

Exercise 7 is a two-part song in D minor, 3/4 time. The first staff contains the melody, and the second staff contains the accompaniment. The music ends with a double bar line.

D Minor.

7.

Exercise 8 is a two-part song in D minor, 4/4 time. The first staff shows the melody, and the second staff shows the accompaniment. The piece ends with a double bar line.

8.

Exercise 9 is a two-part song in D minor, 4/4 time. The first staff contains the melody, and the second staff contains the accompaniment. The music concludes with a double bar line.

## C Major and G Major.

P. HEISE.

The musical score consists of four staves of music in 12/8 time. The first staff begins with a treble clef, a 12/8 time signature, and a key signature of one sharp (F#). The melody is written in a simple, rhythmic style with eighth and quarter notes. The accompaniment is a steady eighth-note bass line. The second staff continues the melody and accompaniment. The third staff features a more complex accompaniment with some sixteenth-note patterns. The fourth staff concludes the piece with a final cadence.

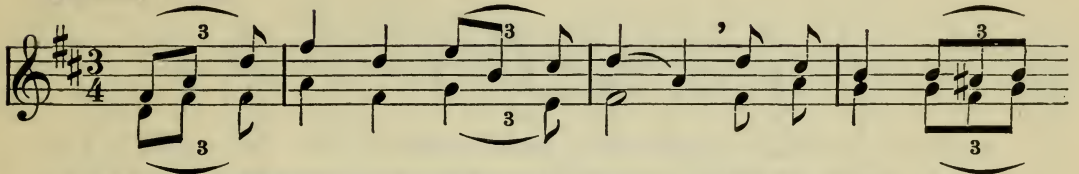
# PART V.—MISCELLANEOUS SONGS.

## HOME.

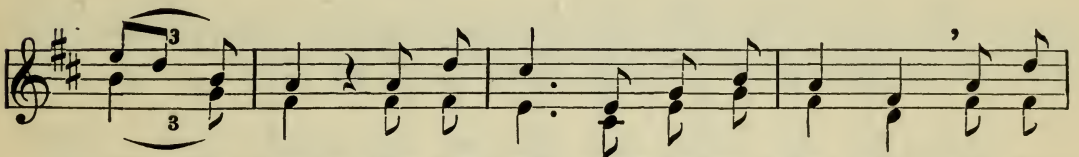
*From the German.* +

FRANZ LEIBSCHER.

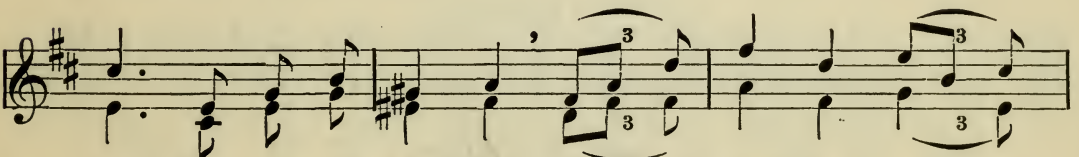
MODERATELY FAST.



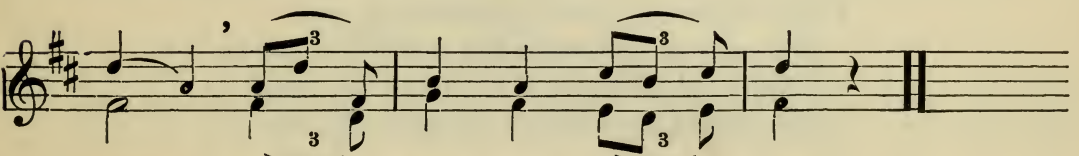
1. Thoughts of home our hearts de-light, On the moun-tain's  
 2. In our dreams we fond-ly stray Where the breez-es



glow-ing height, On the path-way steep and fear-ful, In the  
 soft-ly play, Where the brook, from rock out-gush-ing, Sil-v'ry



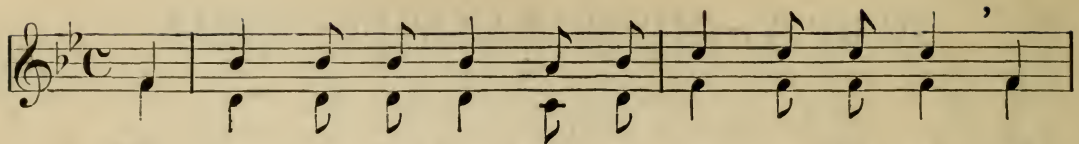
gold-en mead-ows cheer-ful, Where the flocks, all peace-ful  
 clear is on-ward rush-ing, Where the an-cient roof-tree



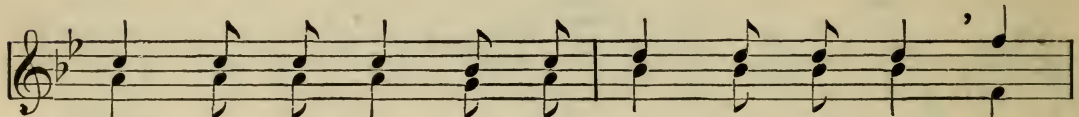
roam: Ev-er sweet the thought of home.  
 stands, Guard-ed still by lov-ing hands.

- 3 Blessed home so grey and old,  
 May I soon thy light behold!  
 Dearest friends, with hearty greeting,  
 Joyful, celebrate our meeting;  
 Tell the tale of vanished years,  
 Broken oft with happy tears.

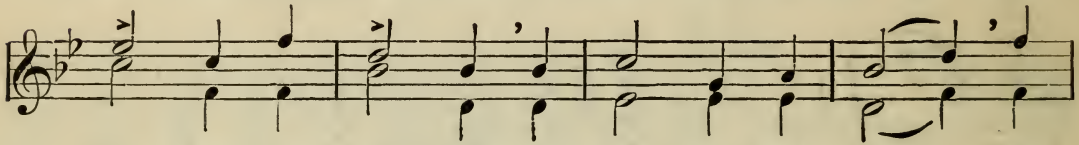
## COLUMBUS.



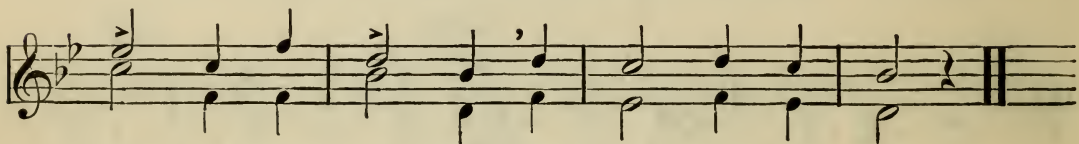
1. Who was it, that first waved a flag on this soil, Who  
 2. Who was it, that point - ed with faith to the west, With



was it that cared not how pain - ful the toil? Co -  
 no ray of light ev - er hoped for the best? Co -



lum - bus, Co - lum - bus, with soul great and true! The  
 lum - bus, Co - lum - bus, to thee does be - long, The

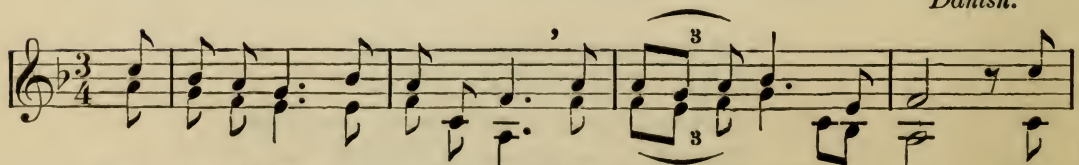


heart of our na - tion beats fond - ly for you.  
 glo - ri - fied name which in - spir - eth our song.

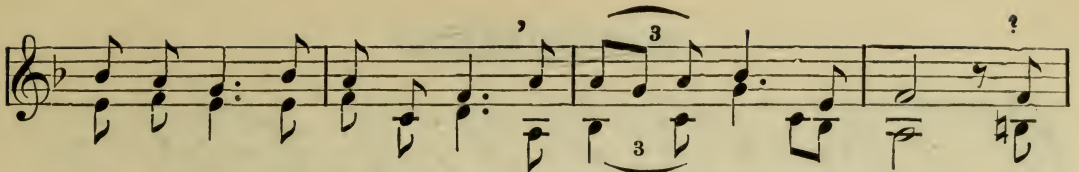
3 This nation, so free, is indebted to you,  
 The greatest discoverer the world ever knew;  
 Columbus! Columbus! we honor thy name;  
 Oh, blessed thy mission, immortal thy fame!

## THE DEAR OLD TREE.

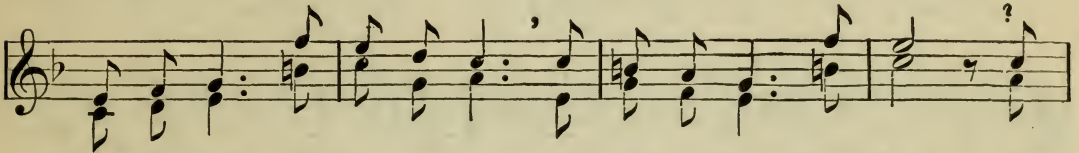
Danish.



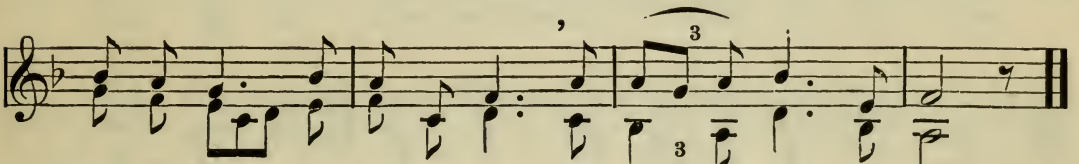
1. The dear old tree, oh, let it stand, Let it in peace de - cay; Oh,  
 2. Now I will on my wand'rings go, But deep within my breast, In



let it feel time's gen-tle hand, And live for ma - ny a day! We  
Summer's sun or Winter's snow, I love my home the best. And

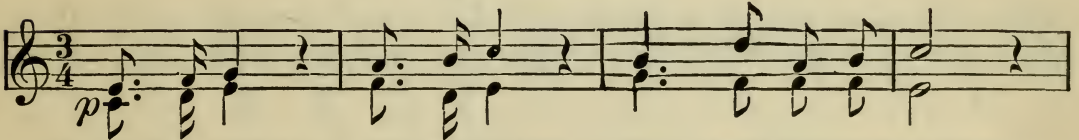


saw it full of blossoms sweet; A - mid its branch-es stand; The  
when the tree's sweet flowers come, They my re - turn will tell; Then

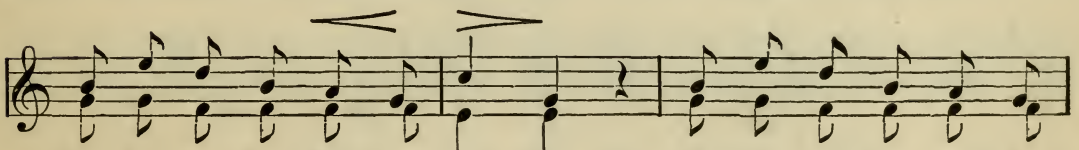


dear old tree, oh, let it live, An hon - or to the land.  
let the tree so near my home Live in its na - tive dell.

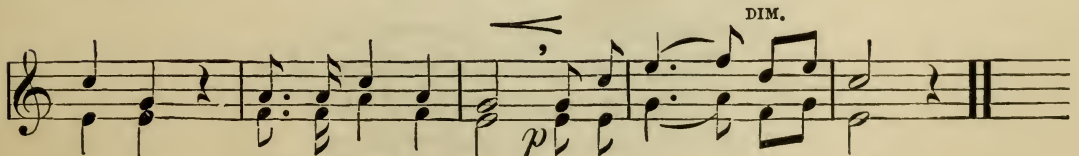
**NIGHT SONG.**



1. Si - lent night! Si - lent night! Si - lent, peaceful night!  
2. Si - lent night! Si - lent night! Si - lent, peaceful night!

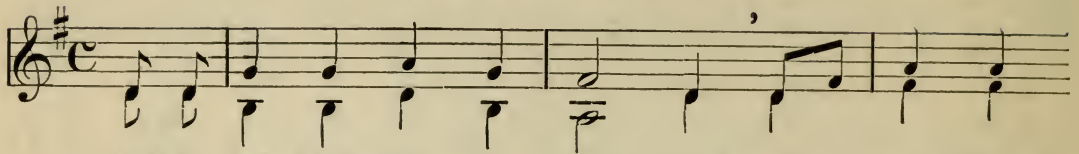


Rest from la - bor thou art send - ing O'er the wea - ried world art  
Not oppressed by care and sor - row, Safe - ly guard - ed till the

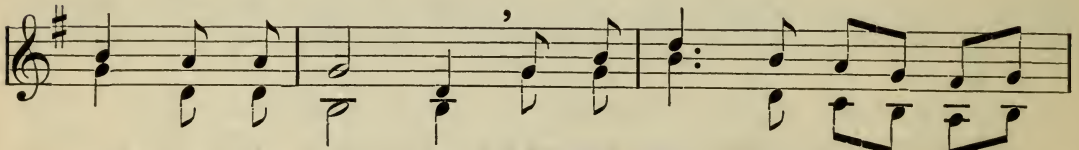


bending, God of love and light, Thro' the peace - ful night.  
mor - row, By His loving might, Thro' the si - lent night.

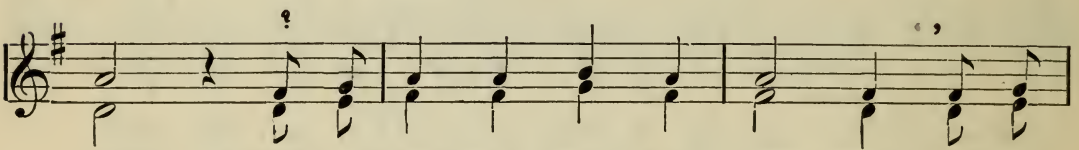
## THE SWALLOW.



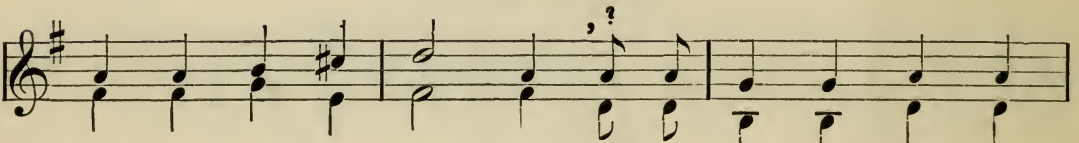
1. Hail to thee, blithe lit - tle swal - low! Thy song hath  
 2. Tell me tru - ly, light-winged swal - low, Whose guid - ance



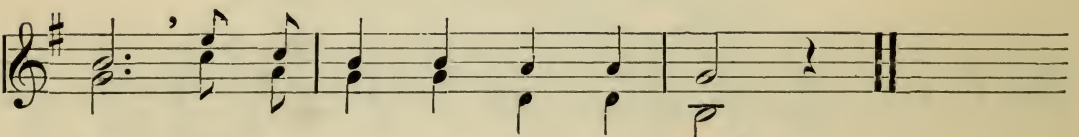
wak - ened the wil - low, And the blos - soms fresh and  
 wise did you fol - low From the lands so far a -



sweet. From what dis - tant coun - try, wing - ing, Do you  
 way? Did our lov - ing Fa - ther guide you, And with



greet us with your sing - ing? Tell me how you fly so  
 wis - dom deep pro - vide you, That you nev - er go a -



fleet, Tell me how you fly so fleet?  
 stray, That you nev - er go a - stray?

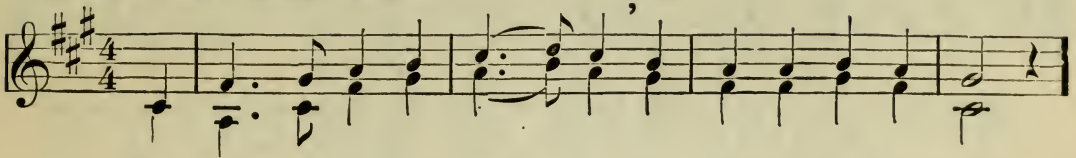
3 Well I know, now, little swallow,  
 Whose guidance kind you did follow  
 From the southern lands afar.  
 He who hast thy wisdom given,  
 Is our God, who reigns in Heaven,  
 ||: Where the blessed angels are. :||

## THE MOON.

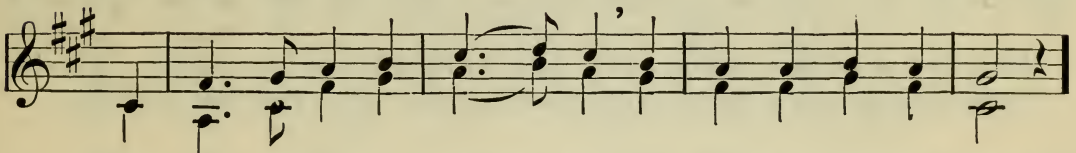
*From the German.*

[From F# minor to A major.]

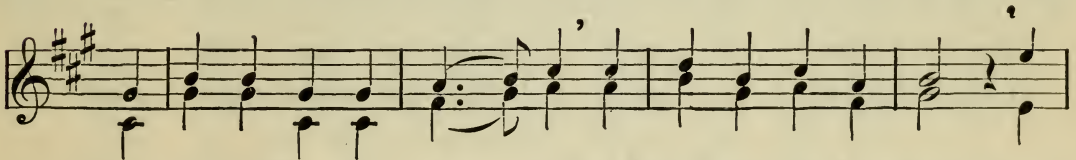
J. R. WEBER.

*Duet or Semi-Chorus. MODERATO.*

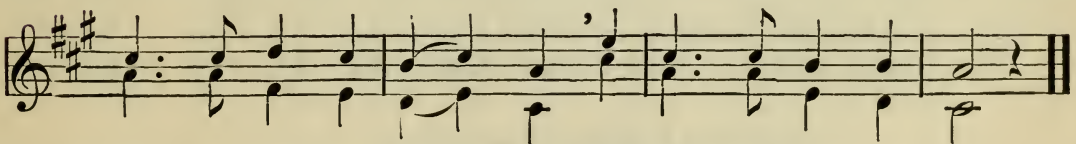
1. How bright-ly and se - rene - ly She takes her night-ly round,
2. Day's la - bor she re - ward - eth And bids the eye-lids close,



Who in yon star-ry chap - let, Is thus with beau-ty crown'd;  
The sons of earth in - vit - ing To si-lent night's re-pose;



How mod-est-ly she wan - ders, Her face conceal'd from sight; Yet  
She fills the soul with glad-ness, When evening's breath is chill; Doth

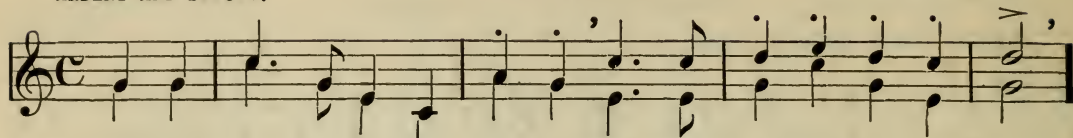


spreads a-round her glad - ness, With soft and beam-ing light.  
pure and ho - ly feel - ings, In - to our breast in - stil.

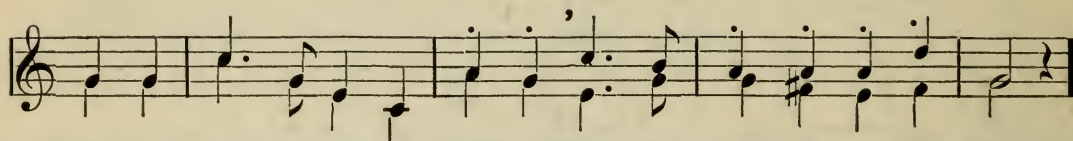
- 3 Thou, who to us hast given  
Her sweet and friendly light,  
Thou in a life of gladness  
Must surely take delight.  
For all our joys we thank Thee,  
We thank Thee for thy moon,  
Who richly thus rewardeth  
The anxious cares of noon.

*Adapted. +***FARRAGUT.***German Melody.*

ARDENT AND STRONG.



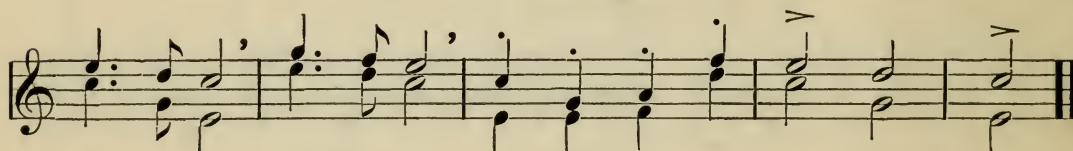
1. Spread our ban-ner to the breez-es With its eight-and-thir-ty stars;  
 2. See! the masts like for-ests bristle, Flags are float-ing full and free,



How the wind the pen-non seiz-es, En - sign proud of war-like Mars!  
 Bombshells screech and bullets whistle O'er the wild and toss-ing sea.



See the fleet, so grand, Sway'd by mas - ter hand:  
 Who, with stead - y hand, Guards our strick - en land?



Far - ra - gut, Far - ra - gut, Far - ra - gut, the he - ro brave!  
 Far - ra - gut, Far - ra - gut, Far - ra - gut, the he - ro brave!

- 3 From the flagship, all alarming,  
 Flashes out the signal bright;  
 Heroes for the fight are arming,  
 Brave and fearless for the right.  
 With courageous hand,  
 Fights for home and land, Farragut, etc.

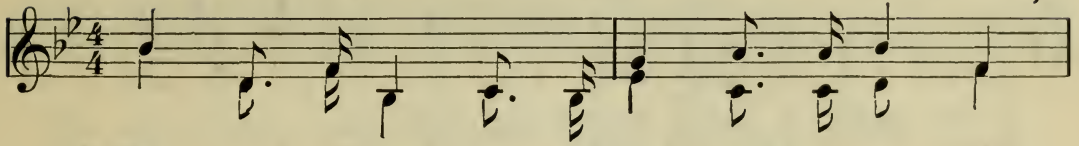
- 4 Oh, how bravely we're defended!  
 Down the hostile war-ships go;  
 Now indeed, the battle ended,  
 Fast before us flees the foe.  
 So, with able hand,  
 Conquers, for his land, Farragut, etc.



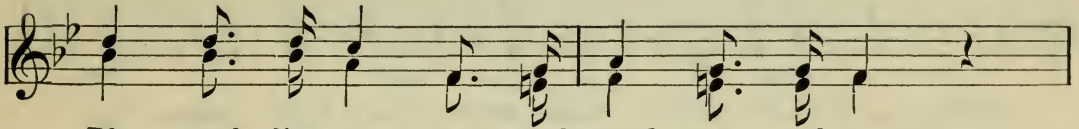
**SWEET PERFUMED MEADOWS.**

*Danish Song.*

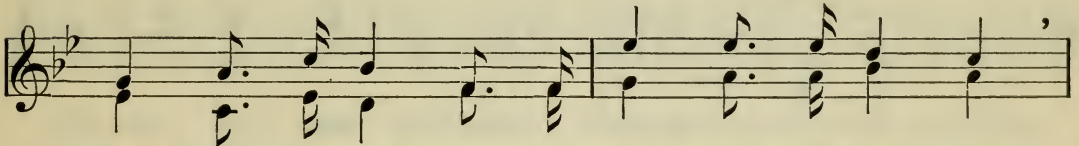
C. J. HANSEN.



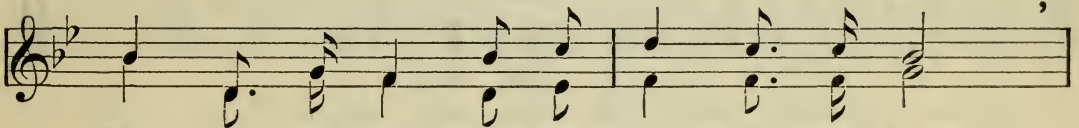
1. Sweet scent - ed mead - ows and bright - gold - en corn - fields,  
 2. Of - ten we sail o'er the far - dis - tant wa - ters,



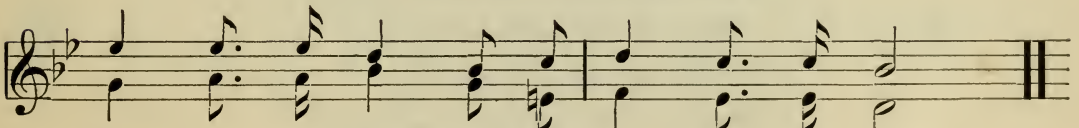
Blue spark - ling wa - ters and wood - cov - ered coast;  
 Of - ten we roam in a wild, un - known land;



Moss - cov - ered hous - es and birds joy - ous sing - ing,—  
 Yet, in re - mem - brance and grow - ing still dear - er,



These are our home - land's great glo - ry and boast,  
 Comes the sweet tho't of our dear na - tive strand,



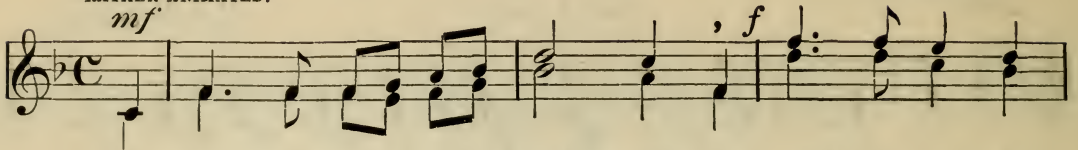
These are our home - land's great glo - ry and boast.  
 Comes the sweet tho't of our dear na - tive strand.

3 Justice and freedom our watchword is ever;  
 May there be dealt, with an e'er bounteous hand,  
 Peace round our firesides, and shields o'er our honor;  
 Heav'n guard and cherish our dear native land,  
 Heav'n guard and cherish our dear native land.

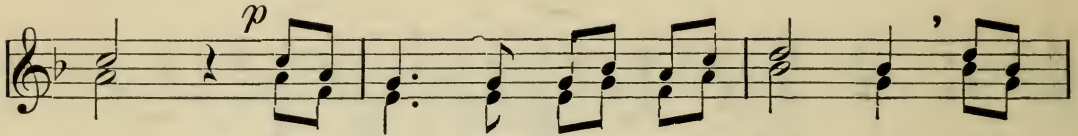
## ADVICE TO A CHILD.

From the French. +  
RATHER ANIMATED.  
*mf*

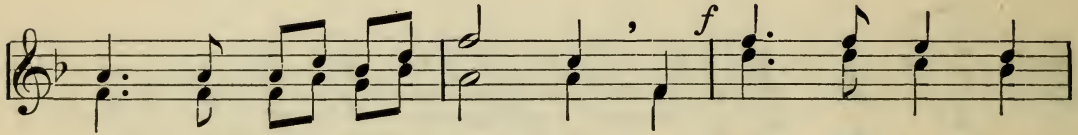
FR. ABT.



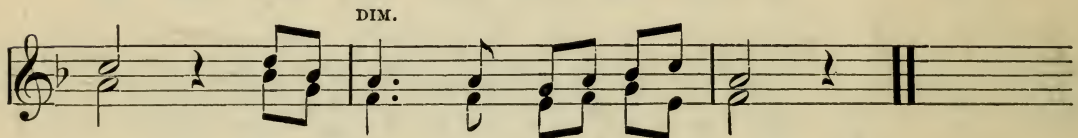
1. My child, in life's first bright - ness, Go not in e - vil  
2. Like prayer - ful Ma - ry, kneel - ing, Choose thou the bet - ter



ways; Thy heart shall keep its light - ness As  
part, No pride nor en - vy feel - ing, Thy



lil - ies keep their white - ness, And hap - py be thy  
soul its truth re - veal - ing; Be in - no - cent thy



days, And hap - py be thy days.  
heart, Be in - no - cent thy heart.

- 3 The proud, God's word unheeding,  
Shall He in wrath bring low;  
In verdant pastures feeding,  
His lambs He's gently leading  
||: Where peaceful waters flow. :||

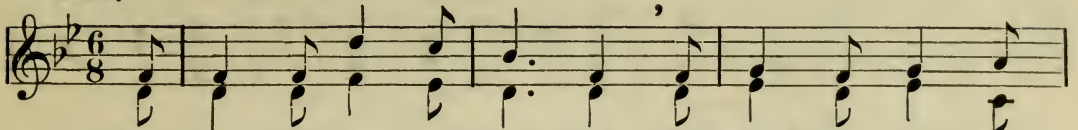
- 4 In poverty and sadness,  
Put all thy trust in God:  
Complaint is only madness;  
His grief shall turn to gladness,  
||: Who bends beneath the rod. :||

THE BUTTERFLY AND THE CHILD.

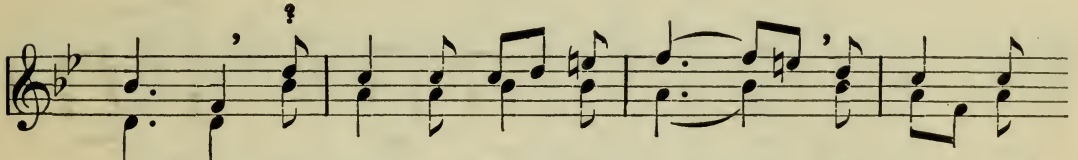
*From the French.* +

C. T. BRUNER.

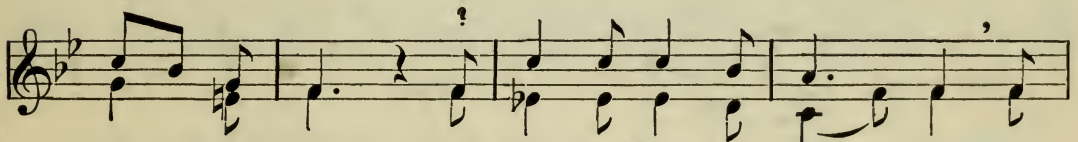
LIVELY.



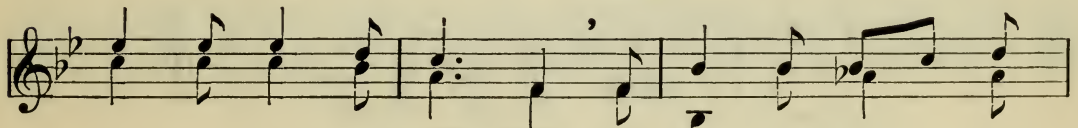
1. Ah! but - ter - fly, light flit - ting, In school-room dull not  
2. The school-boy dull, la - ment - ing, To tru - ant thoughts con -



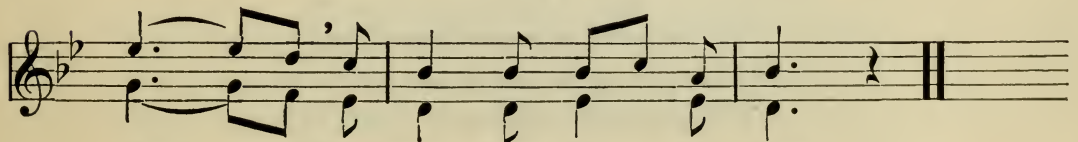
sit - ting, Im - pris - oned close like me, . . . . Im - pris - oned  
sent - ing, Re - gards the but - ter - fly, . . . . Re - gards the



close like me, The sun, the leaf - y moun - tain, The  
but - ter - fly, And now his watch-ful mas - ter Sees



flow - 'ry field and foun - tain, What treas - ures are for  
flow - ing fast and fast - er The tear - drops from his



thee! . . . . What treas - ures are for thee!  
eye, . . . . The tear - drops from his eye.

3 Ah! butterfly, gay sporting,  
The fragrant flowers courting,  
||: Say to this idle boy,— :||  
“Our dark cocoon hard spinning,  
We labored long, thus winning,  
||: This rich reward of joy.” :||

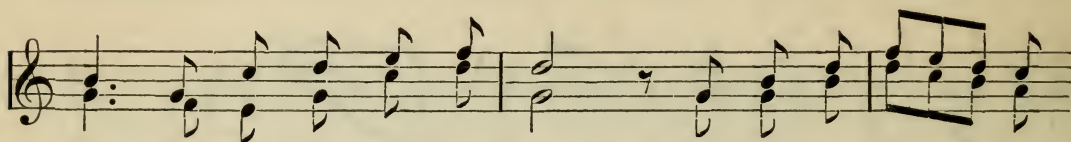
## THE BROOK.

*From the French.* +

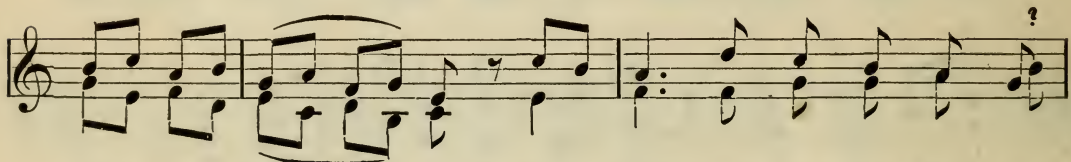
L. KURZ.



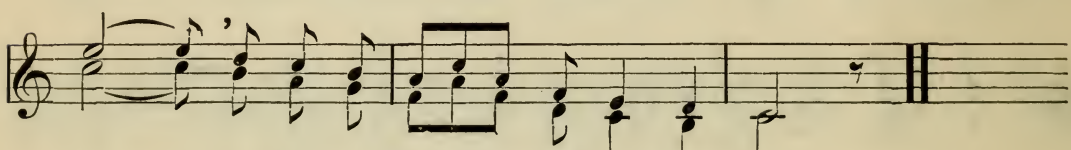
1. Sweet lit - tle brook, whose wave - lets bright - ly, So  
 2. Out from a cav - ern dark and cheer - less I



- swift - ly hast'ning al - ways flow, On your green banks I  
 come and bathe the moss and grass, In my bright wave, so



- trip so light - - ly, Tell whence you come and where you  
 pure and peer - - less. The clouds are mir - rored as they



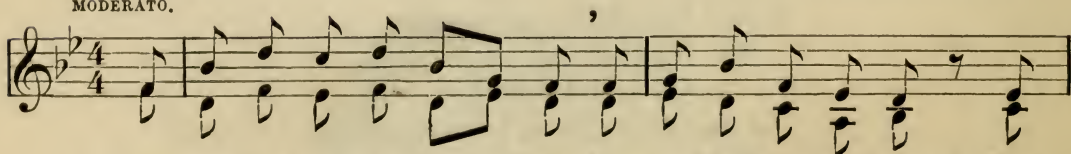
- go . . . . Tell whence you come . . and where you go.  
 pass . . . The clouds are mir - ror'd as they pass.

- 3 So, like a child, I have my pleasures,  
 Not knowing always where I flow ;  
 But He who gives me all my treasures  
 ||: Will doubtless guide me where I go. :||

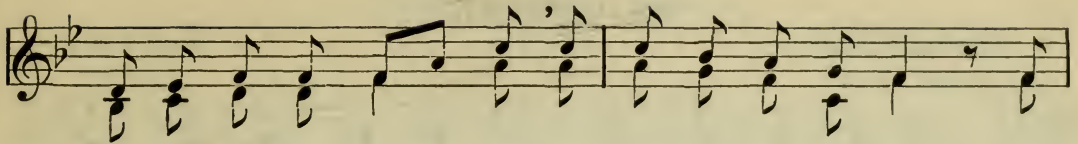
## OUR MOTHER TONGUE.

C. LEMBCKE.  
MODERATO.

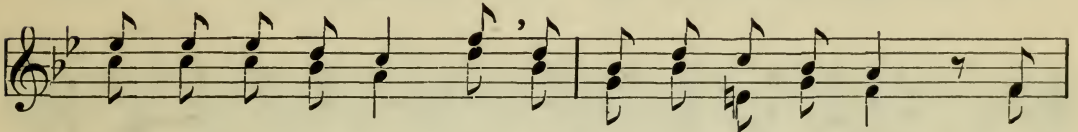
Arr. by P. A. BERGGREEN.



1. Our moth - er tongue is love - ly; its tones, how soft and clear ! How  
 2. Up - on our lips she pla - ces each good and tend - er word In



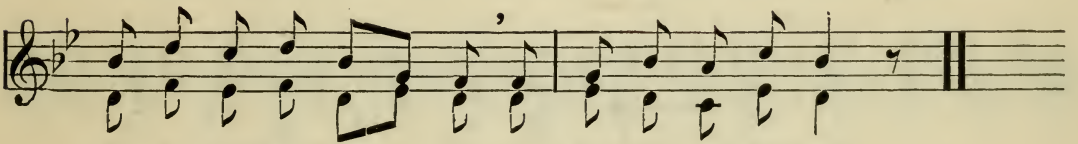
can I ev - er praise it, or yet in song com - pare? A  
love's en - chant - ing whis - pers or pray'rs un - to the Lord! Are



high and no - ble maid - en, a proud king's cho - sen bride, And  
we deep bow'd by sor - row, or led in paths a - stray, She



fit in youth and beau - ty to tar - ry by his side, And  
light - ens all our troub - les and helps us on our way, She



fit in youth and beau - ty to tar - ry by his side.  
light - ens all our troub - les, and helps us on our way.

3 And, as to all the poets she gives both might and power,  
So they become the true guard around her lovely bower ;  
Each song the people utter, each one they love the best,  
Becomes the shield, so golden, which decks her maiden breast,  
Becomes the shield, so golden, which decks her maiden breast.

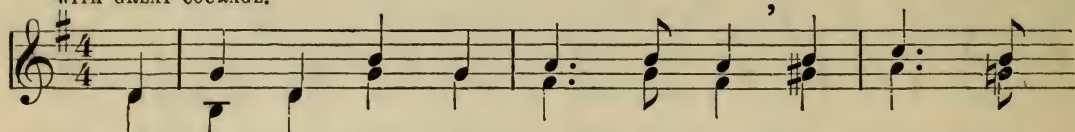
4 And every one who mocks her with smiles upon his lips,  
Is sure to feel the sharpness of feathered arrow-tips ;  
But words which from the true heart come unto her in love  
Are treasured as a good gift sent down from heaven above,  
Are treasured as a good gift sent down from heaven above.

## ON THE ALPS.

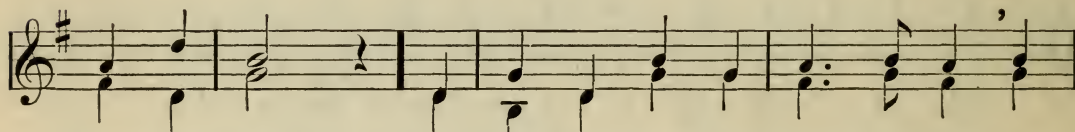
*From the French.* †

J. G. LAIB.

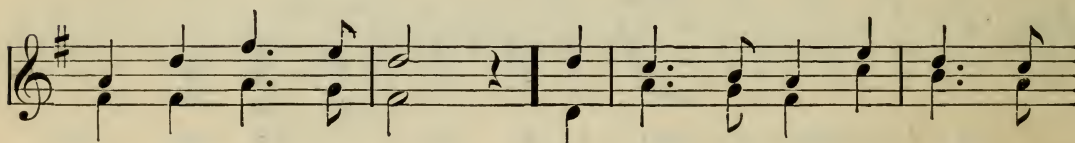
WITH GREAT COURAGE.



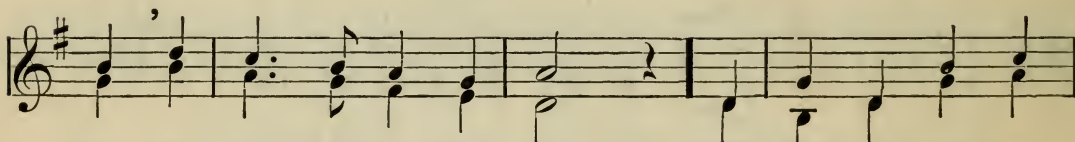
1. All hail, thrice hail, ye i - cy peaks, That rise so  
 2. Be - hold the dar - ing ea - gle soar, Slow cir - cling



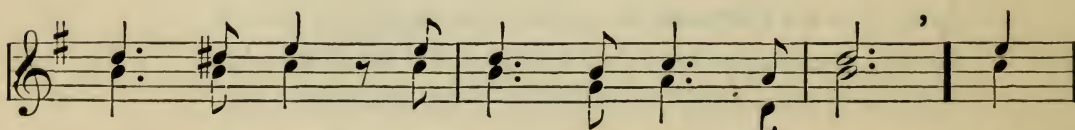
grand and high! The trav - 'ler, climb - ing, vain - ly seeks To  
 thro' the skies! He wheels a - bove the moun - tains hoar, So



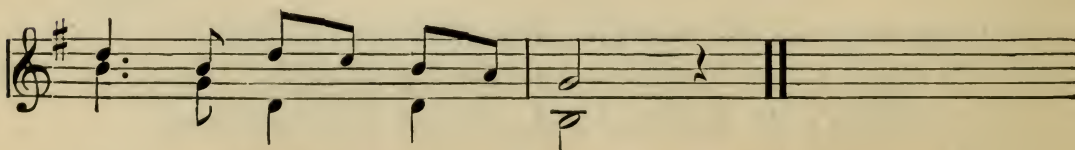
come your sum - mits nigh; In haste to greet the morn - ing  
 bold - ly high he flies; Ma - jes - tic ice - fields, pure and



light, Far up the height he goes; The snows are shin - ing  
 white, In - spir - ing heart and voice, In free - dom on the



ro - sy bright, As sun - rise warm - ly glows, As  
 moun - tain height, We'll sing, Re - joice, re - joice, We'll



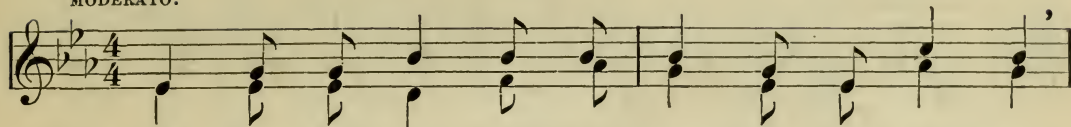
sun - rise warm - ly glows.  
 sing, Re - joice, re - joice!

**FLY, LITTLE BIRD.**

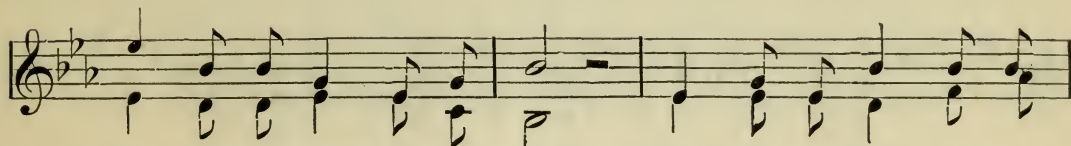
*Danish.*

P. E. HARTMANN.

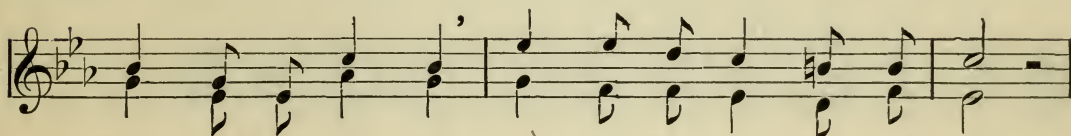
MODERATO.



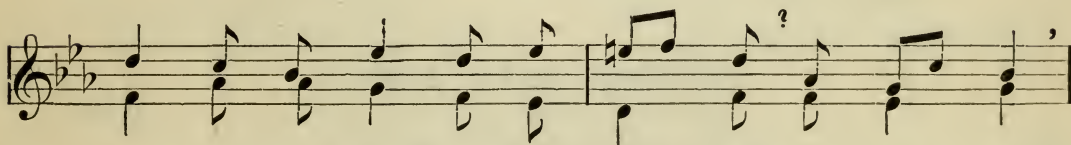
1. Fly, lit - tle bird, o'er the lake's shin - ing wa - ters,  
 2. Fly, lit - tle bird, o'er the wa - ters wild foam - ing,



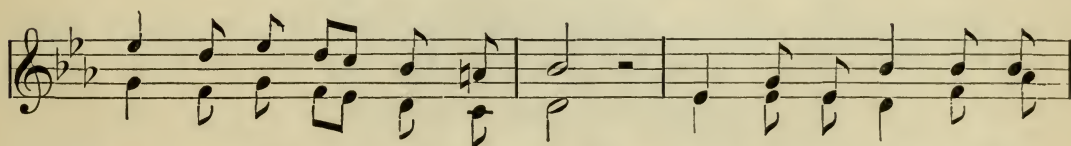
Soon cometh night-fall so grey; Red is the sun as he  
 Deep breathes the night its last sigh; Now the trees whis - per in



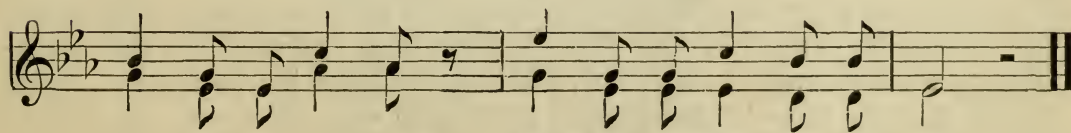
sinks by the for - est, Gone is the sweet light of day.  
 fear to each oth - er, Near them the an - gry clouds fly;



Hur - ry, then, homewards—your mate's fond-ly yearn - ing—  
 Think of your nest-lings and haste to their call - ing,

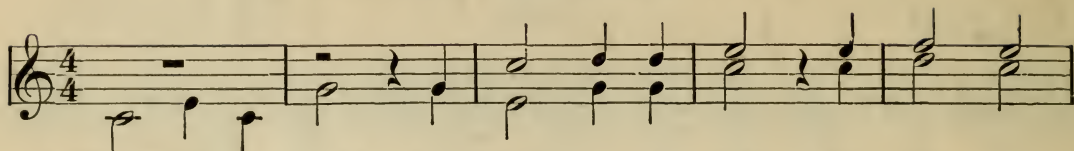


Fly to your nest in the tree, And when you come to the  
 Swift on the wings of your love, Let me but hear the good-

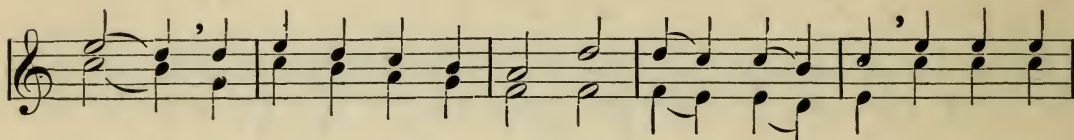


rose - bush to - mor - row, Tell all you've seen un - to me.  
 night which you tell them, Lov'd ones who wait up a - bove.

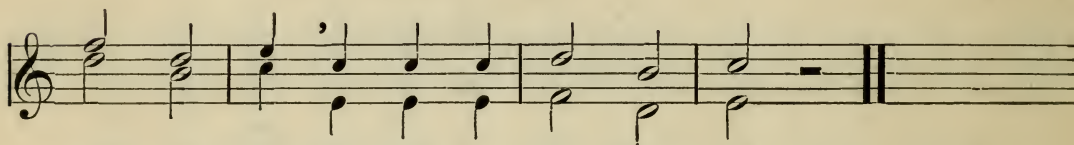
## A SONG OF THANKSGIVING.



1. Thanks be to God! Give thanks un - to God, For He is  
 2. Bless ye the Lord, Oh, bless ye the Lord, With all your



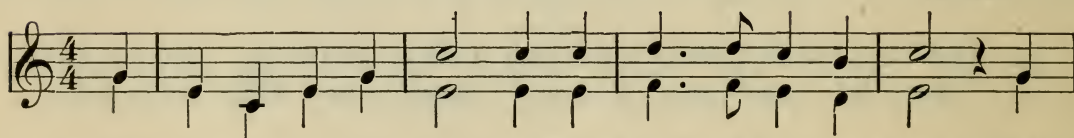
good! His mer-cies shall en - dure for ev - er - more, En-dure for  
 soul! Make men-tion of His kind-ness un - to you, His kindness



ev - er - more, En - dure for ev - er - more.  
 un - to you, His kind - ness un - to you.

## DANISH FLAG SONG.\*

R. RAY.

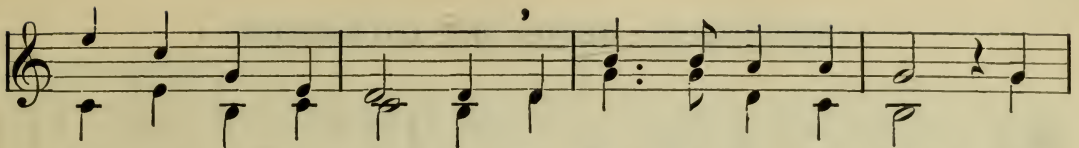


1. Float proudly o'er the bil-lows, Thou blood-red Dan - ne - brog, † Night  
 2. From heav-en art thou fall - en, Thou flag to us so dear; The

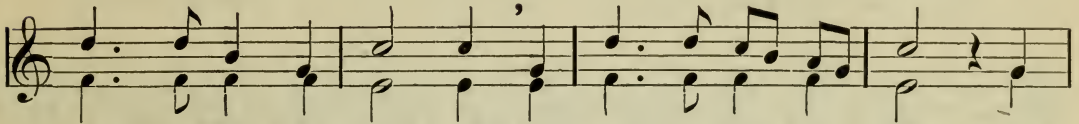
\* Prompted by Pope Gregory IX, King Valdemar the Conqueror undertook an expedition to Esthonia for the purpose of converting the heathens there to Christianity, 1219. The Danes were almost defeated, when, as states the legend, the *Dannebrog*-banner fell from heaven, and raised them to victory. This saying undoubtedly arose from the fact that the Pope gave Valdemar for this undertaking a "holy banner" — blood-red, with a white cross in the centre — which became later the Danes' chief standard in all their wars, till it was lost to them in the unfortunate expedition to Ditmarsh, in 1500.

† Pronounced *Dan-e-brō*. (The name of the Danish flag.)

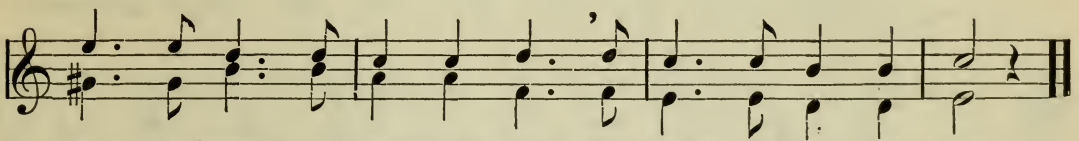




shall not hide thy beau - ty, Nor light - ning lay thee low ; For  
bat - tles thou hast won us Are heard of far and near ; And



thou hast wav'd o'er he - roes Who fought death face to face, And  
while thy white cross wav - eth Proud o - ver land and sea Shall



up to heav'n your cross hath rais'd The brave old Dan - ish race.  
all the North's sweet harp - tones Re-sound in praise of thee.

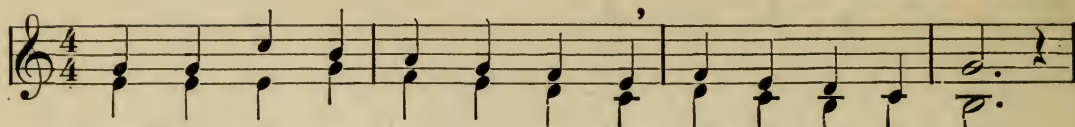
- |   |   |   |
|---|---|---|
| 3 | As stars in heav'n, so many<br>Great warriors thou canst name;<br>Yet, of them all, not any<br>Eclipse our Christian's fame : | He, armor-clad, victorious,<br>Sees from the shores of light<br>How oft a hero glorious<br>Appeals for Denmark's right. |
|---|---|---|

- 4 See Christian's palm appearing  
Whene'er thy cross, pure white,  
Its crest is proudly rearing  
To spur the Danes in fight!  
On ev'ry wind be flying;  
Thy sons all cherish thee;  
Thy fame will be undying,  
Till waves shall vanished be.

- 5 See, those to thee remaining  
Glow as thy purple-red,  
For thee, by love unwaning,  
To death and vict'ry led.  
O thou, our glory's token,  
Float high on ev'ry shore,  
Till northern armor's broken,  
And Danes' hearts beat no more!

## NATIONAL SONG OF DENMARK.

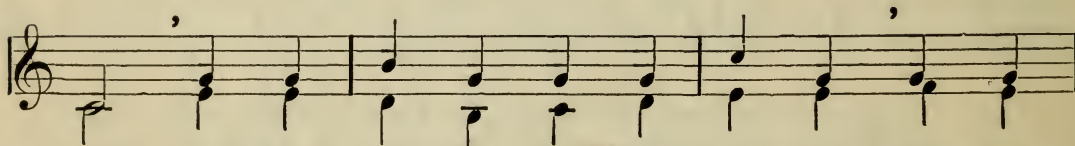
P. E. RASMUSSEN.



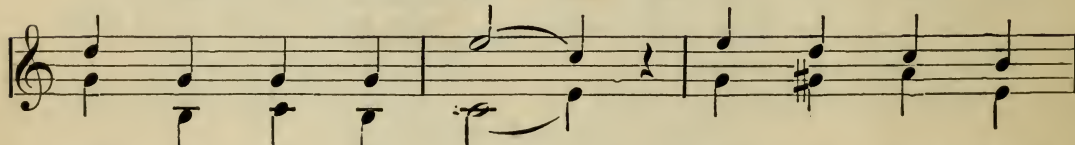
1. Den-mark's love - ly fields and mead - ows, Cleav'd by bil - lows blue,  
 2. Now our lov'd and bless - ed coun - try Is a fruit - ful land,



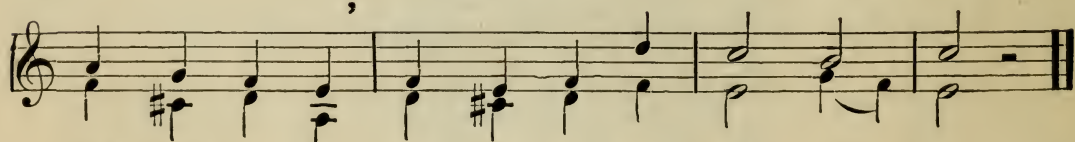
When the hearts of all the peo - ple, Loy - al are and  
 O - ver - shad - ow'd and pro - tect - ed By our Fa - ther's



true, They who in the heat of bat - tle, Round the  
 hand. May his bless - ing rest up - on us, May his

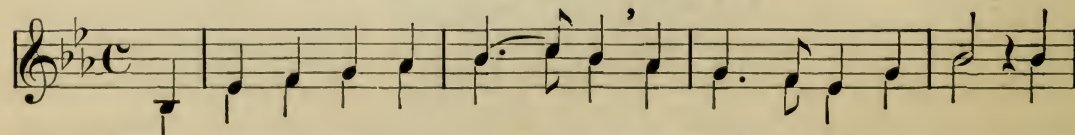


flag sent from on high Firm - ly stand while  
 love be ev - er strong; Let us all his

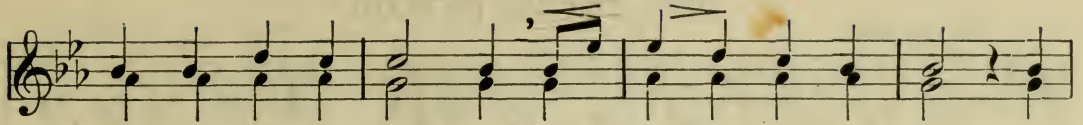


can - nons rat - tle, And our na - tion's he - roes die  
 high - est prais - es, Sing for aye in joy - ous song

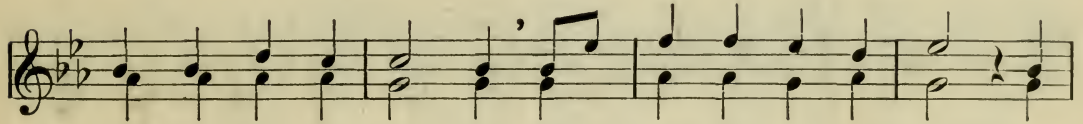
## OFF FOR THE SEA-SHORE.



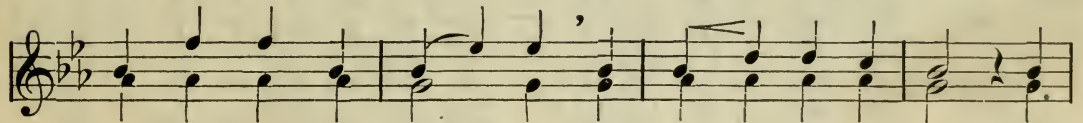
1. The sum - mer days are tempt - ing, We haste to get a - way, Quite  
 2. I long to see the O - cean, Where I would sit con - tent, To



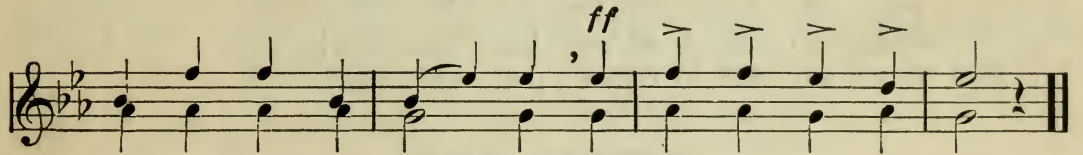
read - y for our jour - ney, We bid the town good - day, Quite  
watch the sun - set glo - ry, Where we would pitch our tent, To



read - y for our jour - ney We bid the town good - day. A -  
watch the sun - set glo - ry, Where we would pitch our tent; How



way from streets and al - leys, From mar - kets and their store, From  
beau - ti - ful the pros - pect! How pure the air! how sweet To

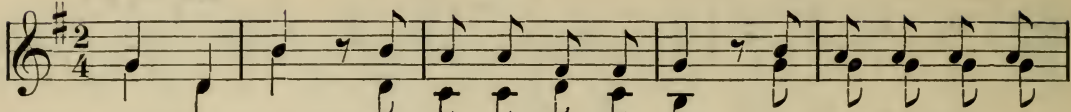


bus - tle and con - fu - sion, And all the cit - y roar.  
lis - ten to the sto - ry Of wave - lets at our feet!

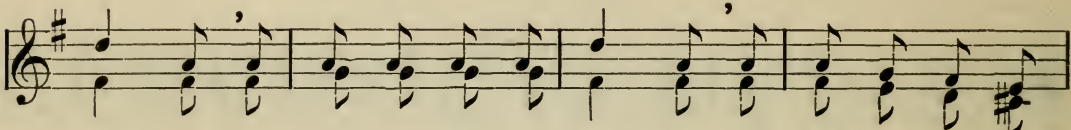
- 3 Oh, come! remain no longer,  
Lay all your work aside;  
We know you will be stronger  
For bathing in the tide,  
We know you will be stronger  
For bathing in the tide.  
Oh, come with me, and listen  
To the mysterious chant  
Of restless wave and billow,  
So thrilling and so grand.

## THE JOLLY SAILOR.

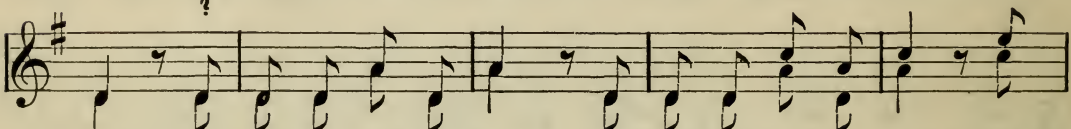
NOT TOO FAST.



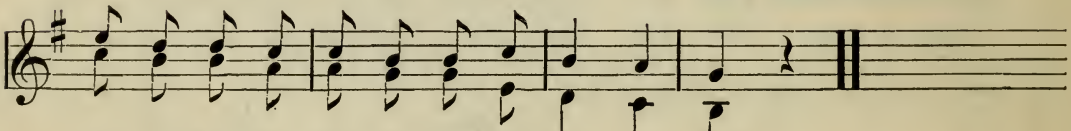
1. Ho, he, ha! I am a sail-or gay; It does not weigh a  
 2. Ho, he, ha! I am a sail-or gay; Some splendid loads we



feath - er, If foul or fair the weath - er, If dark the sky or  
 car - ry; On land we nev - er tar - ry,—Not long - er than we



clear. A sail-or, ho, he, ha! A sail-or, ho, he, ha! A  
 can. The sail-or, ho, he, ha! The sail-or, ho, he, ha! In

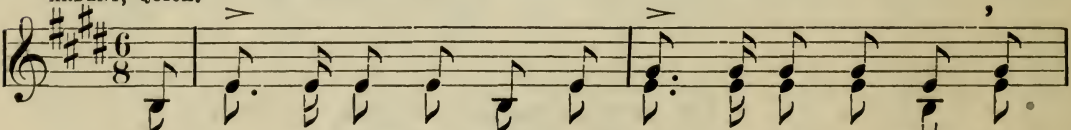


sail-or has no fear, A sail-or has no fear!  
 God we put our trust, In God we put our trust.

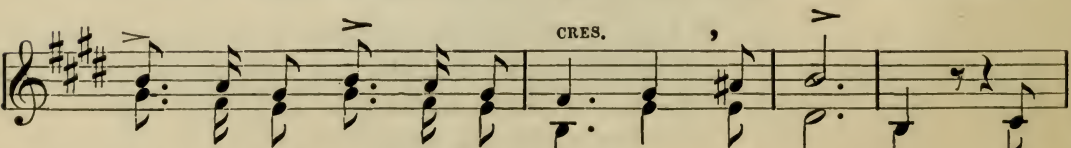
## BUNKER HILL.

MRS. J. F. LOUGHLIN.

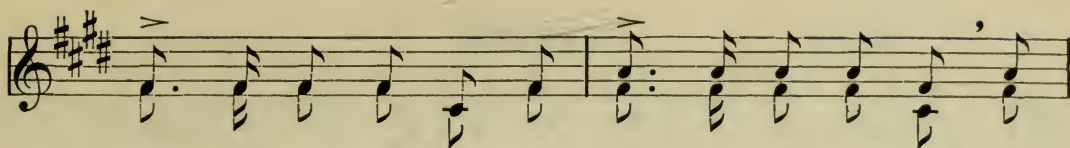
ARDENT, QUICK.



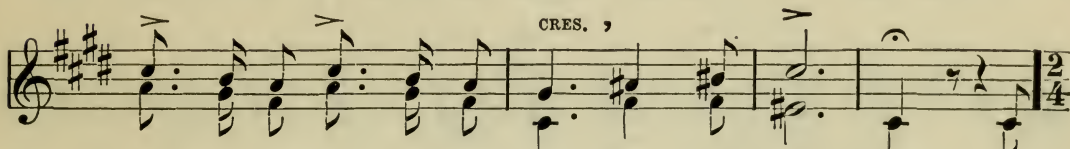
1. We mus - ter our for - ces now through the deep midnight, From  
 2. Our pru - dent com - mand - er thus gal - lant - ly or - ders His



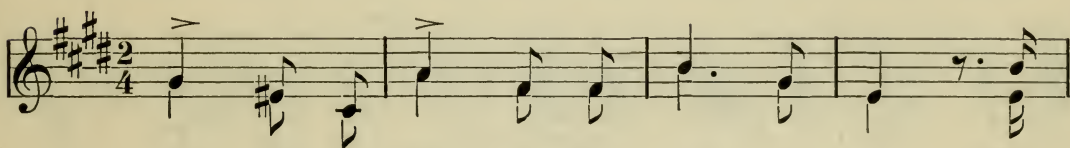
vil - lage and ham - let the pa - triots are hast - ing; We  
 yeo - men and vil - la - gers, val - iant and stead - y; They



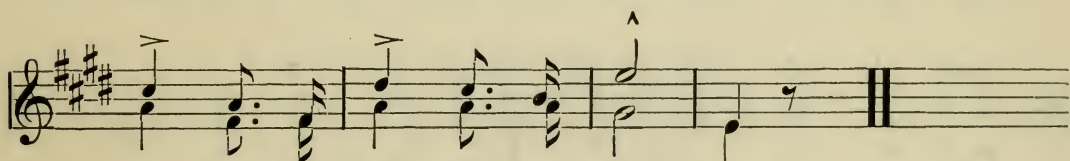
crowd round our chief, who, though ea - ger for com - bat, Says,  
watch the foes com - ing, and each stur - dy pa - triot To



“Pow - der and shot, my brave men, be not wast - ing: Just  
give them the death-deal - ing balls now is read - y; New



wait till the whites of their eyes you see, Then  
Eng - land ne'er saw such a glo - rious day, We

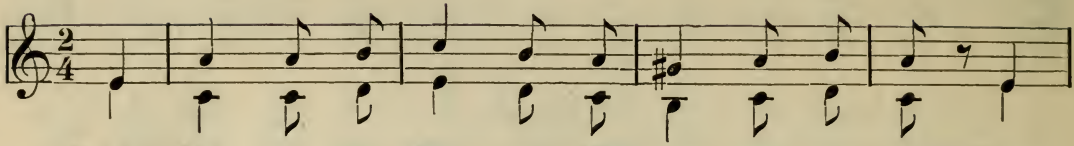


up, men, and at them for Free - dom!”  
fight for our coun - try and Free - dom!

3 Now twice with aim deadly we thin out their columns,  
Like grass 'neath the scythe of the mower they're falling;  
Now through the thick battle we hear, with emotion,  
The voice of our leader, like trumpet loud calling;  
“Now back, valiant soldiers; we've proved to-day  
We *can* fight, and *will* fight, for Freedom!”

4 Oh, let us remember, while hearts are rejoicing,  
The hero who fell on the field, bravely fighting;  
He stood **in** the ranks, all position refusing,  
To deeds of true bravery each man inciting:  
Brave Warren has fallen on Bunker Hill,—  
He died for his country and Freedom.

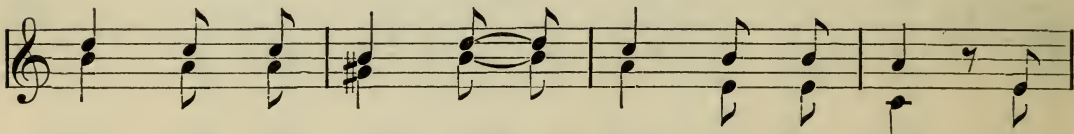
## WINTER.



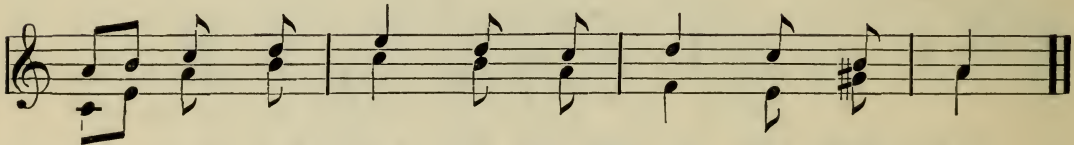
1. O Win - ter, O Win - ter, We know you are here; Your  
 2. How dark is the sky while the storm - y winds blow! The



i - cy touch killed all the birds far and near; The  
 mead - ows and woods are all cov - ered with snow, The



trees are all bare, and emp - ty's the nest; But  
 birds look in vain for their food all a - round: No

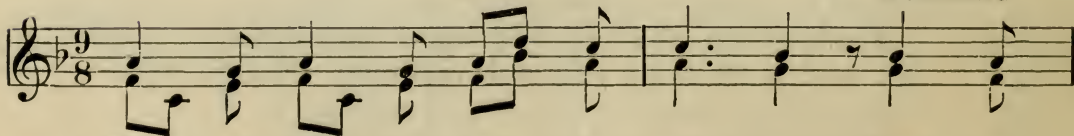


we shall find out it is all for the best.  
 ber - ries, no leaves, and no worms can be found.

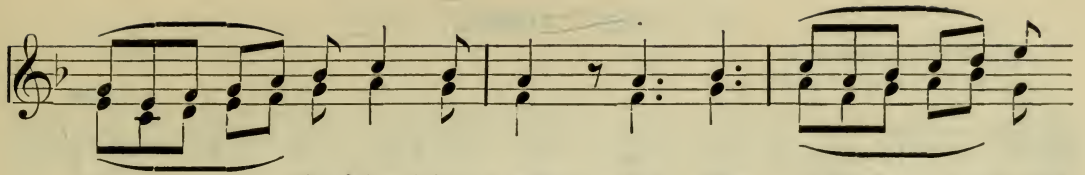
3 Yet many a pleasure does cold Winter bring,  
 And Winter is welcome the same as the Spring;  
 Our kind, loving Father will shorten his stay,  
 And we'll make it shorter with song and with play.

## HAVE YE FAITH IN ONE ANOTHER.

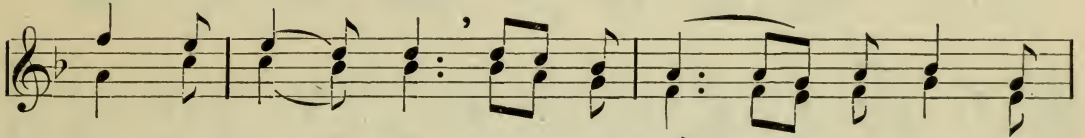
MUEHLING.



1. Have ye faith in one an - oth - er, When ye  
 2. We have all some tran - sient sor - row That o'er -



meet . . . . . in friendship's name, For the friend . . . . . should  
shad - - - ows us to - day; But have faith . . . . . in



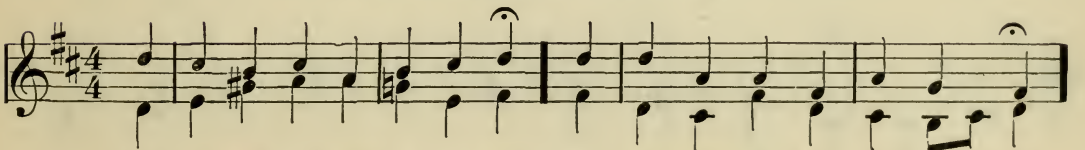
be a broth - er, And his heart . . . should beat the  
one an - oth - er, And it soon . . . will pass a -



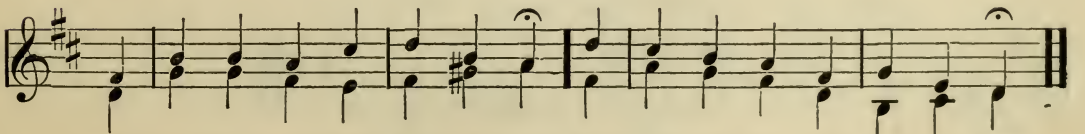
same, And his heart should beat . . . the same.  
way, And it soon will pass . . . a - way.

3 Have ye faith in one another,  
And let honor be your guide;  
Let the truth alone be spoken,  
||: Whatsoever may betide. :||

**MORNING PRAISE.**



1. My God, how endless is thy love! Thy gifts are ev - 'ry ev'n - ing new;  
2. I yield my pow'rs to thy command; To Thee I con - se - crate my days;

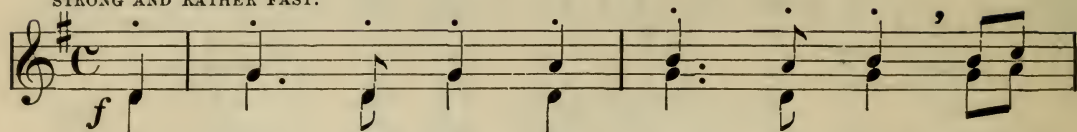


And morning mer - cies from a - bove Gen - tly dis - til, like ear - ly dew.  
Per - pet - ual blessings, from thy hand, Demand per - pet - ual songs of praise.

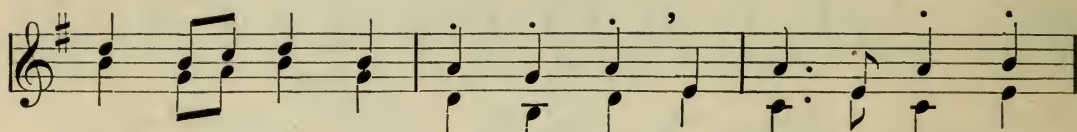
## THE HERO.

*From the German. †*

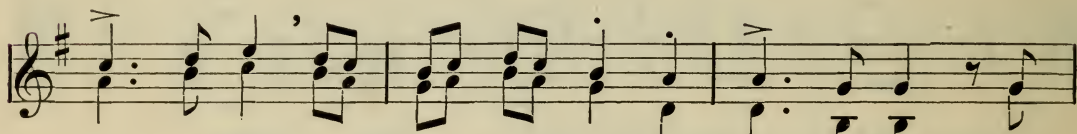
STRONG AND RATHER FAST.



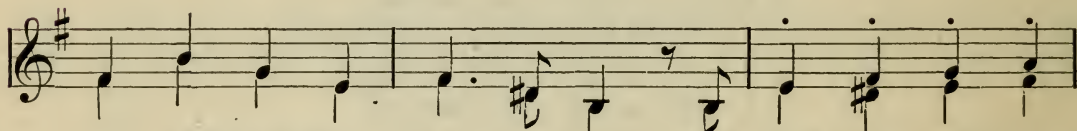
1. To horse! to horse! with flag in hand, Our  
 2. Our no - ble he - ro gains the day; The



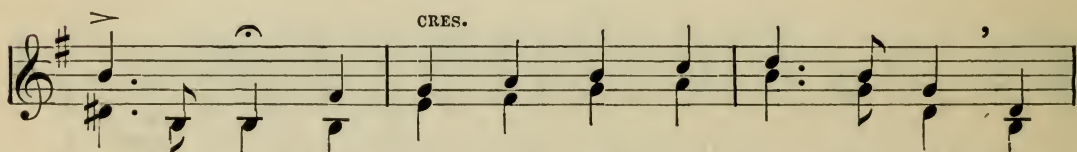
dar - ing he - ro leads the way, Our val - iant hosts ride  
 gal - lant charge he bold - ly made Shall many a year re -



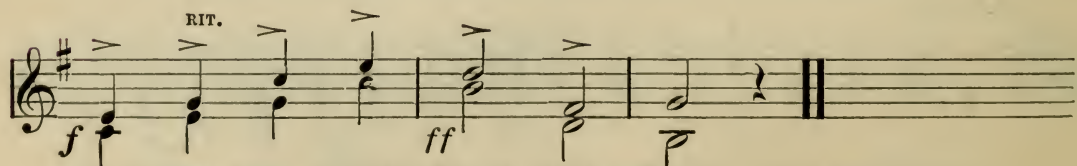
firm and fast, Nor from the path to glo - ry stray. To  
 mem - bered be, Though crown of lau - rels green may fade. Thou



com - bat gainst the foe - man's might, With stead - y rein we  
 he - ro bold, thy glo - ry sounds Throughout our grate - ful



fear - less go; We'll die or con - quer on the field; The  
 na - tive land; Its cause in want and per - ils grave, Thou



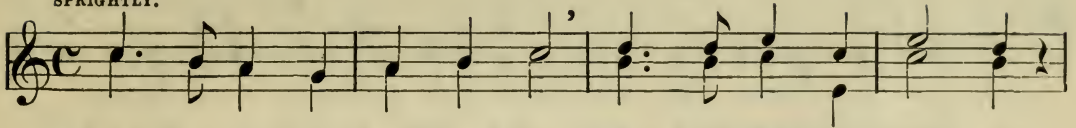
earth with pa - triots' blood shall flow.  
 hast sus - tained with cour - age grand.



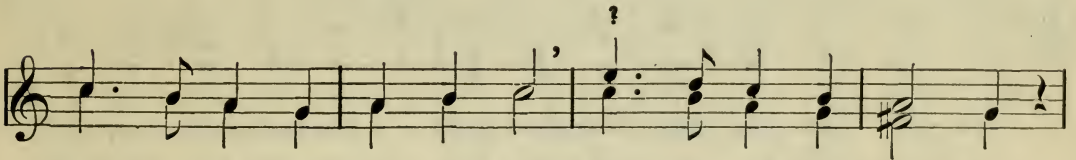
**THE HAPPY FARMER.**

*From the German.* +

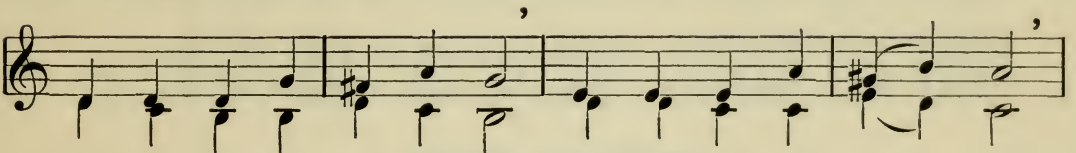
SPRIGHTLY.



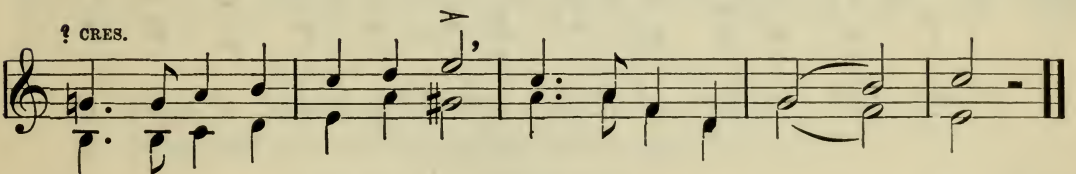
1. I'm a hap - py farm - er - boy, Fame and rich - es scorn - ing;  
 2. Hum - ble hopes and stead - y toil Leave no time for sigh - ing;



Sounds that fill my heart with joy Greet me night and morn - ing.  
 Safe with - in the fruit - ful soil All my wealth is ly - ing.



Ev - 'ry - bod - y calls me "Dan," Boys and girls all hail me;  
 Will - ing work - ers earn suc - cess — God with - holds it nev - er;

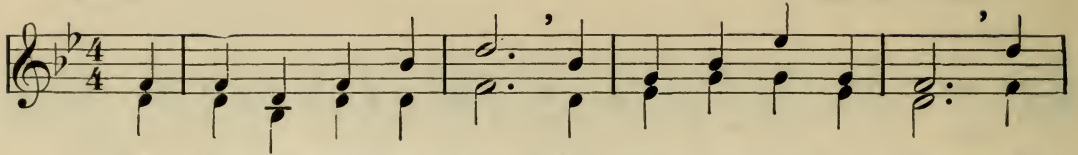


I'm an hon - est work - ing - man, Troubles ne'er as - sail . . . me.  
 He will al - ways greet and bless Ev - 'ry true en - deav - or.

3 Gold nor title, bonds nor stock,  
 Make my spirits fearful;  
 Ever 'neath my working-frock  
 Beats a heart that 's cheerful.  
 Cheerful heart and conscience clear,  
 Who 'd exchange for money?  
 God still keeps me free from fear;  
 All my days are sunny.

## OPENING SONG.

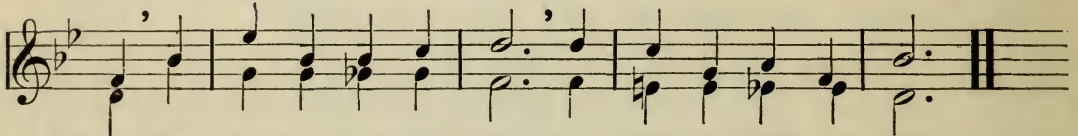
SLOWLY.



1. The night has passed a - way, We meet a - gain to - day; God's
2. Oh, let us sing, with joy, The prais - es of our King! He



ho - ly an - gels thro' the night Kept si - lent watch till morn - ing  
sends his gifts for large and small; His lov - ing care sur - rounds us

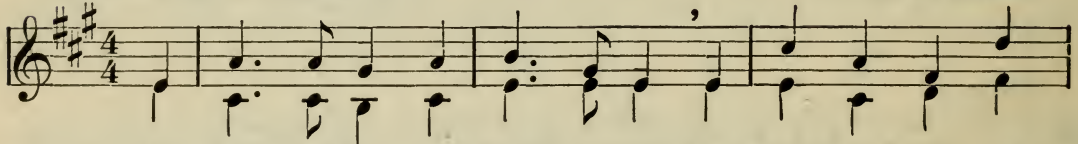


light, Dear Fa - ther, from a - bove Ac - cept our grate - ful love.  
all. Dear Fa - ther, from a - bove Ac - cept our grate - ful love.

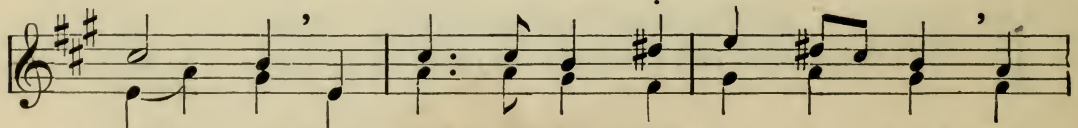
## JUBILEE SONG.

*Adapted from the German. †*

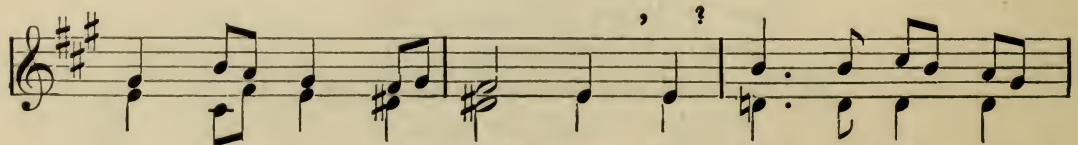
A. E. ZITZ.



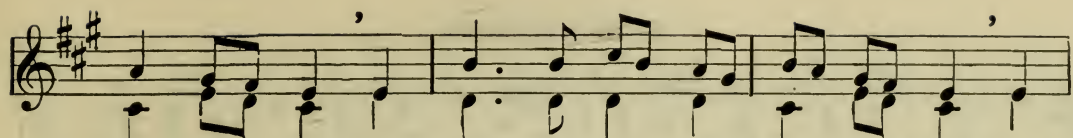
1. All hail, be - lov - ed Fath - er - land! Be hushed all tones of
2. O'er all thy plains, in sil - v'ry sheen The ri - p'ning grain is



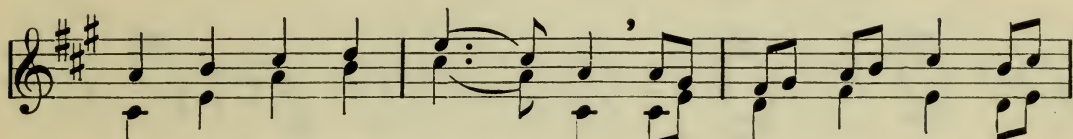
sad - ness; The Lord has giv'n, with boun - teous hand, Pros -  
blow - ing, And gold - en - gleam - ing fruits are seen, In



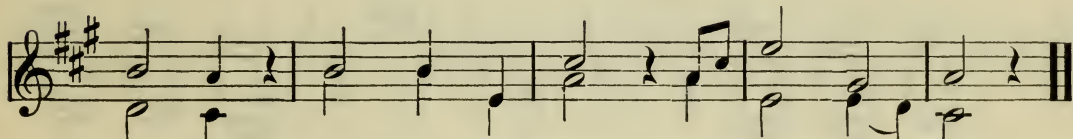
per - i - ty and glad - ness; He makes each fer - tile,  
fer - tile gard - ens grow - ing; The grass is green, the



ver - dant field Its wealth of gold - en har - vest yield: His  
woods a - bout With song-bird's tune - ful notes ring out, And



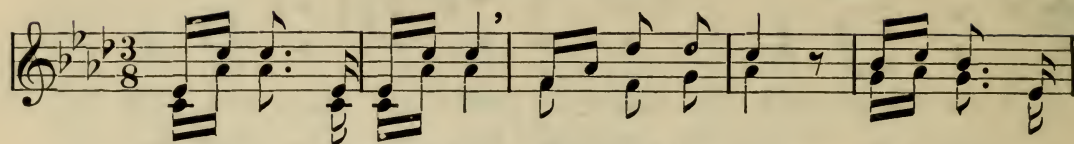
joy - ful peo - ple, meet - ing, Shall give him praise and  
vine - clad hills are stoop - ing, With pur - ple clus - ters



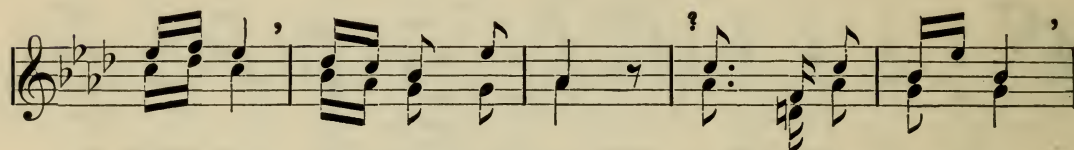
greet - ing. Hail, no - ble land,— Co - lum - bia, hail!  
droop - ing. Hail, no - ble land,— Co - lum - bia, hail!

- 3 O'er sea and river all along  
The ships are proudly gliding,  
While countless towns and cities strong  
Are on their shores abiding.  
Round all our joyous, happy land  
Our people join, with heart and hand,  
In works of peace advancing,  
Her glory still enhancing.  
Hail, noble land,— Columbia, hail!
- 4 With courage have thy heroes borne  
Thy banners, burnt and tattered,  
Thro' battle's smoke, when, all forlorn,  
Their every rank was battered,  
And, ever brave in camp and field,  
With spirit high, refused to yield.  
Our song to heaven raises  
Thy children's grateful praises.  
Hail, noble land,— Columbia, hail!

## SPRINGTIME.



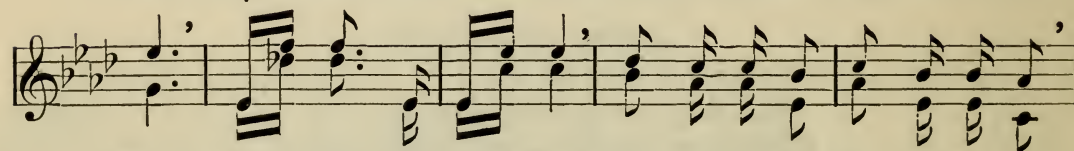
1. Breez - es of spring-time, Wel - come to you, Wel - come to  
 2. Bright - est of fo - liage, Gai - ly a - dorns Moun - tain and



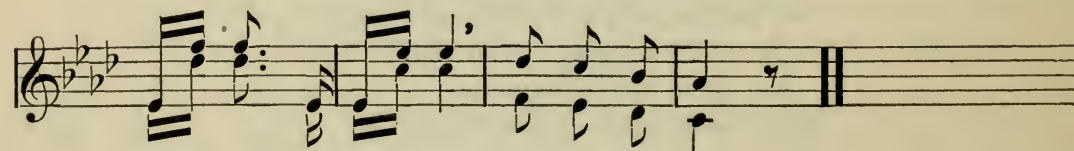
- flow - ers, Sparkling with dew, Ban - ished is win - ter  
 val - ley, Woodland and lawn, Hap - py the In - sects,



- With ice and snows, Gai - ly the brook - let Sings as it  
 Bus - y the bees, Birds are now build - ing Nests on the

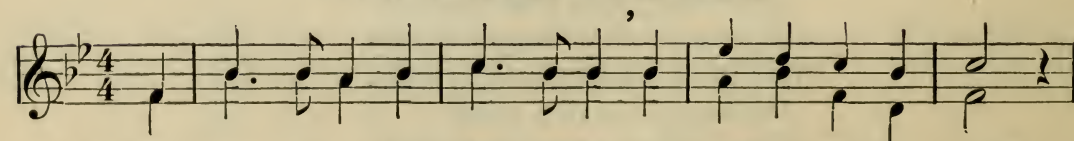


- flows, Green is the mead - ow, Blue is the sky, Blue is the sky,  
 trees, Spring-time's bright footsteps, Seen every where, Seen every where

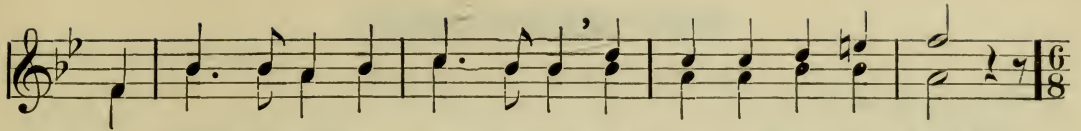


- Gold - en and fleec - y Clouds sailing by.  
 With joy - ous mus - ic, Fill - ing the air.

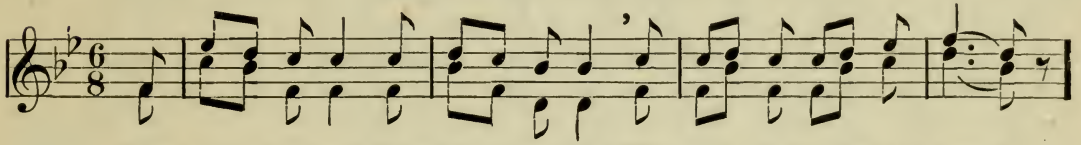
## THE FOREST CONCERT.



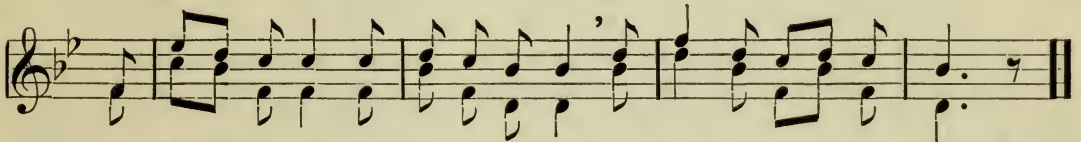
1. Oh! have you heard there is to be, A con - cert in the wood?  
 2. The Goldfinch plays first vi - o - lin, He knows the tune by heart;



They're tun - ing now their in - struments, As all good players should.  
His cous - in Bullfinch then be - gins To take the sec - ond part.



What ju - bi - lee! What mel - o - dy! The air is filled with sound;  
What ju - bi - lee! What mel - o - dy! The air is filled with sound;



A whistling gay, A sing - ing a - way, By all the birds a - round.  
A whistling gay, A sing - ing a - way, By all the birds a - round.

3 The Oriole soprano sings, With voice so clear and sweet;  
Together with the Bobolink, They sing a fine duet.

What jubilee, etc.

4 The Golden Robin's trills are heard, In time with all the rest;  
The Linnet twitters on a flute, And does its very best.

What jubilee, etc.

5 The Brown Thrush plays the clarinet; Oh, what a voice it has!  
The Raven, with his deepest tones, Is playing double-bass.

What jubilee, etc.

6 The Cuckoo is the drummer-boy, But beats too loud, I fear!  
The Lark is winging high in air, And blows her trumpet clear.

What jubilee, etc.

7 The Woodpecker, with bill so sharp, And with a baton tall,  
As leader of this music-band, Keeps perfect time for all.

What jubilee, etc.

8 The animals all through the wood, Make eager haste to come;  
The bees and insects join the crowd With merry buzz and hum.

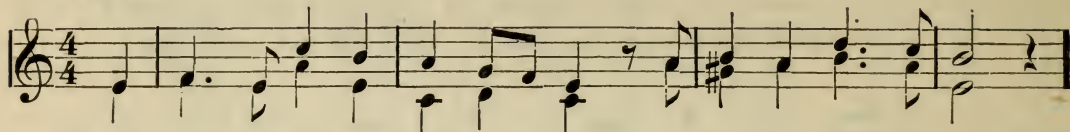
What jubilee, etc.

## POOR MAN'S SONG.

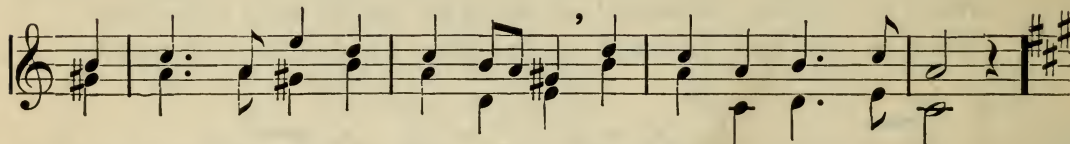
(From *A minor* to *A major*.)

*From the German.* +

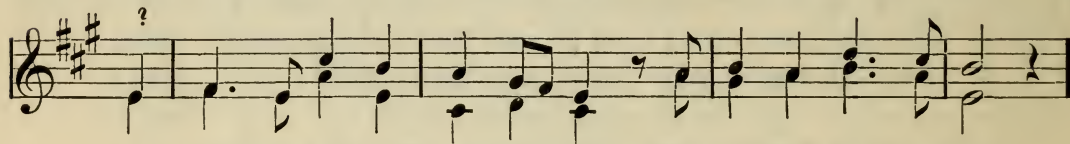
MODERATO.



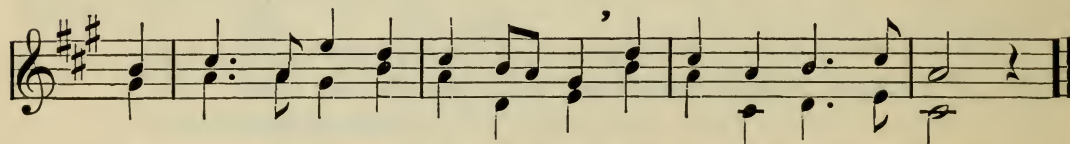
1. I 'm left a poor and friend-less man, And wan-der all a-lone;  
 2. With-in my par-ents' house, of old, I sport-ed all the day;



Yet still I try, with cour-age true, To sti- fle sor- row's moan:  
 The deep- est sor- row fills my heart Since they have pass'd a- way:



O boun-teous God! Thou dost not leave Thy child all joy- less here;  
 Still stands, in yon-der ham-let low, Thy ho- ly tem- ple dear;



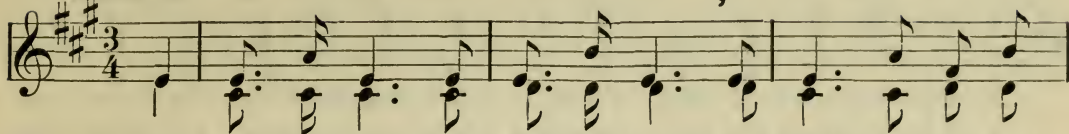
A com- fort sweet for all the world Descends from heav'n to cheer.  
 The or- gan's peal, the cho- ral song, En- rapt- ure ev- 'ry ear.

- 3 I see the blooming gardens fair,  
 I see the golden corn;  
 All dry and barren lies my way,  
 Beset by many a thorn:  
 Still shine the sun, the moon, the stars,  
 So brightly over me;  
 And when the vesper-bell invites,  
 I walk, my Lord, with Thee.
- 4 With silent sorrow still I stay  
 Amid the happy throng,  
 And greet them all with kindly voice  
 The busy way along.

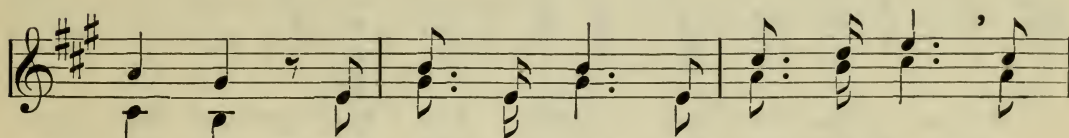
## SUMMER STILLNESS.

*From the German.* †

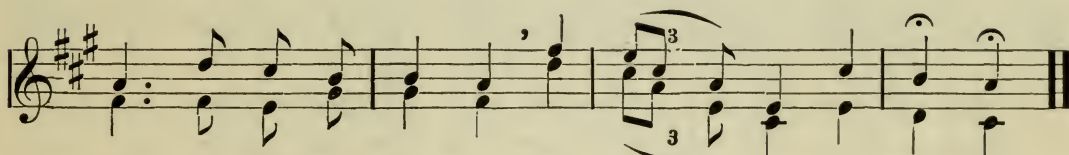
MODERATO.



1. The burn - ing sun darts daz - zling beams, From skies all blue and  
 2. The flee - cy cloud - lets come and go, Mys - te - rious forms ap -



- glow - ing; With gold - en grain the mead - ow gleams; The  
 pear - ing; No leaf - let stirs, no breez - es blow, No



- stream is soft - ly flow - ing, The stream is soft - ly flow - ing.  
 bird - song greets the hear - ing, No bird - song greets the hear - ing.

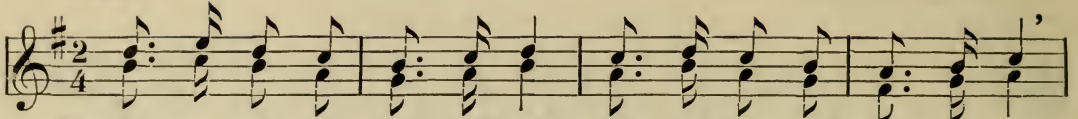
- 3 As far as eye can see around,  
 Pervades God's peace, so holy,  
 In stillness calm and rest profound,  
 ||: Through vale and hamlet lowly. :||
- 4 As if in thankful prayer to God,  
 The golden stalks are bending  
 In solemn cadence to and fro,  
 ||: Their voiceless praises sending. :||
- 5 O heav'nly, high, and holy Word,  
 Mysterious Revelation!  
 I bow before Thee, gracious Lord,  
 ||: In grateful adoration. :||

[Concluded from opposite page.]

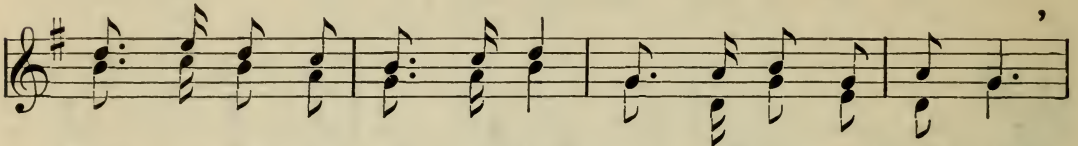
When Thou unto thy feast of love,  
 Shalt call thy chosen, Lord,  
 May I, with wedding-garment clothed,  
 Be seated at thy board!

## SHERIFF MUIR.

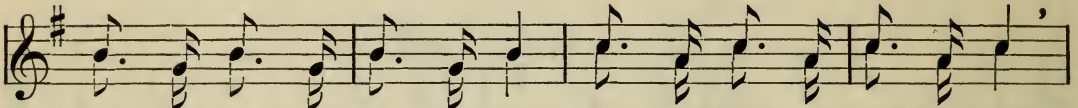
VIVACE.



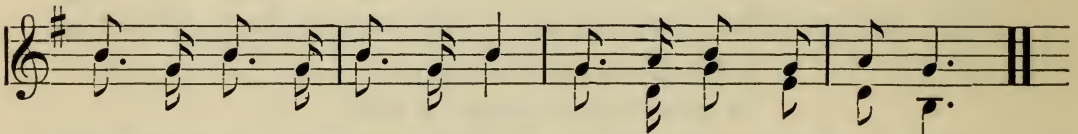
1. Will ye go to She - riff Muir, Gal - lant John of In - nis - ture,  
2. There you'll see the ban - ners flare, There you'll hear the bag - pipes roar



There to see the no - ble Mar And his High - land lad - dies;  
And the trum - pets' dead - ly blare, With the can - non's rat - tle.



All the true men of the north, An - gus, Hunt - ly, and Sea - forth,  
There you'll see the bold MacCraws, Cam - ron and Clan - ron - ald raws;

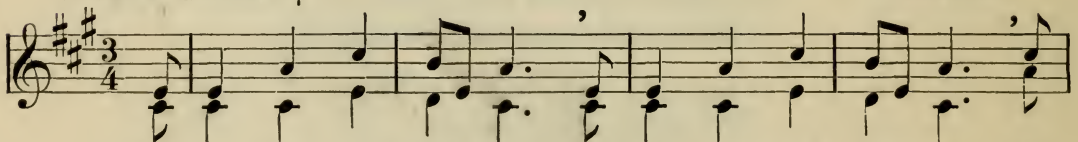


Scour - ing on to cross the Forth, With their white cock - a - des?  
All the clans, with loud huz - zas, Rush - ing to the bat - tle!

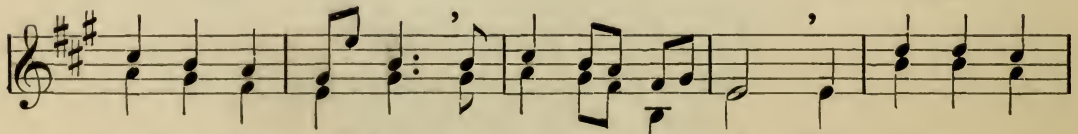
## THE ALPINE HORN AT SUNSET.

*From the German.* +

A. STRUTH.

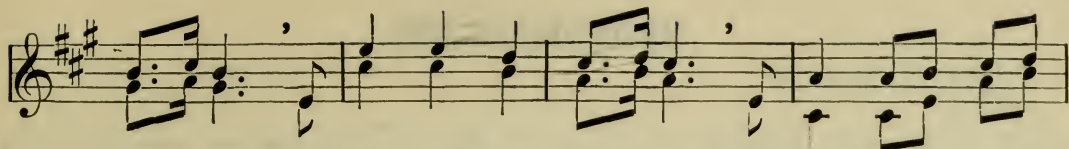


1. Se - rene lie the mead - ows In twi - light's soft shad - ows, Al -  
2. And hark! ech - oes bring - ing The Al - pine horn ring - ing, How

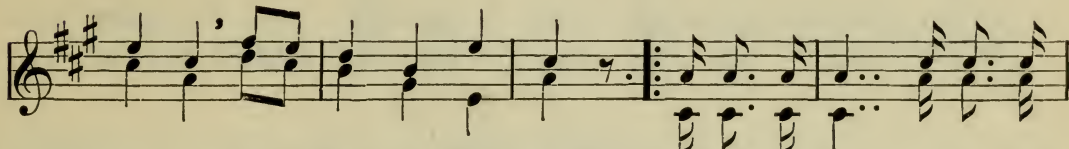


read - y the mountains are fad - ing from sight, The red sun is  
joy - ful and tune - ful at clos - ing of day; Now heav - en - ward





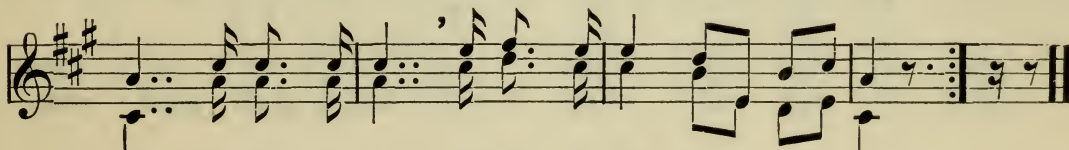
sink - ing, The bright stars are blink - ing, The hill - tops now  
soar - ing, What bliss - ful out - pour - ing! Now tremb - ling and



van - ish in mists of the night. Tra la la la, tra la la  
sigh - ing, its song dies a - way. Tra la la la, tra la la



la, Tra la la la la la la la la, Tra la la



la tra la la la, Tra la la la la la la.

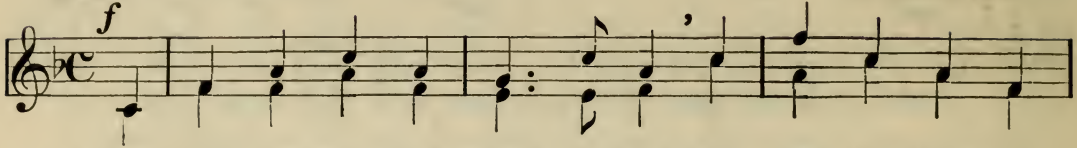
3 What holy affections,  
What sweet recollections  
Of bliss and of sorrow awake in my heart!  
The Alpine horn's sounding  
In beauty abounding,  
Delights and enchants with its magical art.  
Tra la la, etc.

4 I hear the sweet gushing  
Of waterfalls, rushing;  
The song of the boatman who rocks in his boat;  
The herdsmen's glad chorus,  
The bells pealing o'er us,  
My fancy transport as they tunefully float.  
Tra la la, etc.

## PEOPLE'S SONG.

*From the German. †*

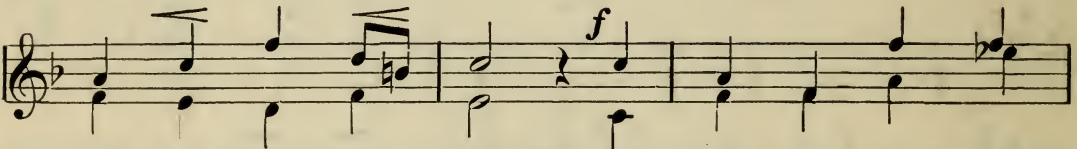
LIVELY.



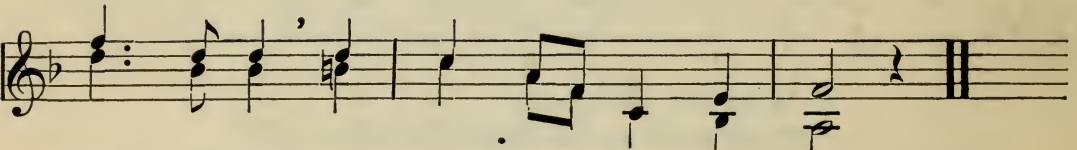
1. Pro - claim, my song, and sound it loud! Let ev - 'ry heart re -  
 2. The fame of our dear na - tive land Shall sound from sea to



joice; Let ev - 'ry bo - som swell with pride; Sing  
 sea; Our hearts shall glow when we be - hold Our



prais - es, ev - 'ry voice! Let ev - ry bo - som  
 star - ry flag so free; Our hearts shall glow when



swell with pride, Sing prais - es, ev - 'ry voice!  
 we be - hold Our star - ry flag so free.

3 Our nation's godly, pure, and strong;  
 From greed of conquest clear;  
 ||: Protect, O God, and save from ill  
 Our country's flag so dear. :||

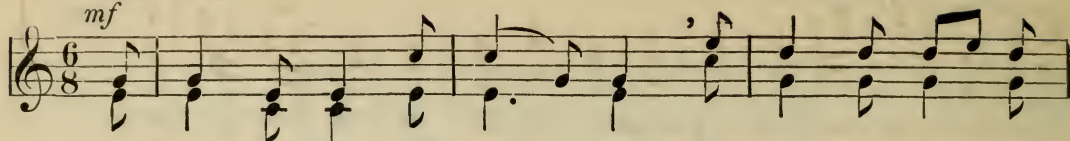
4 So ring, my song, throughout the world,  
 In strains of joy and love:  
 ||: May Heaven enrich our native land,  
 With blessings from above. :||



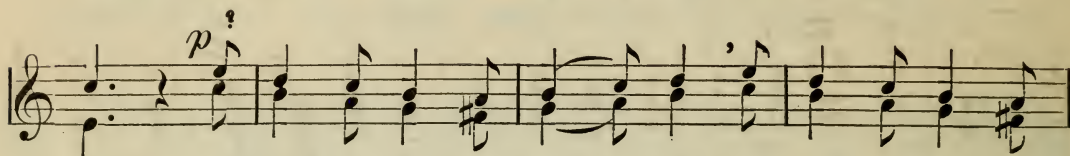
## THE HUNT.

*From the French.* +

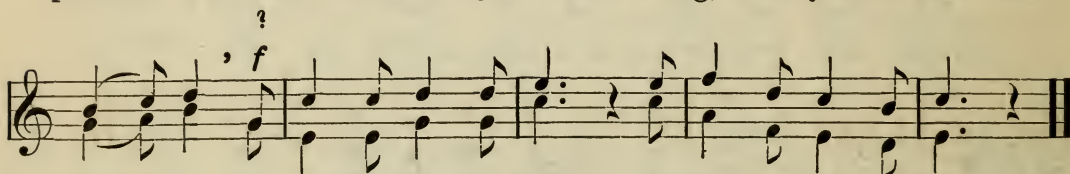
VIVACE.

*mf*

1. Now gai - ly to the green - wood We haste at ear - ly  
 2. Just un - der-neath the hedge - row, I saw the fox hard



morn : The hunt - ers ride so mer - ri - ly; Thro' all the for - est  
 pressed, O'er rock and bush light bound - ing, While yet the horn was



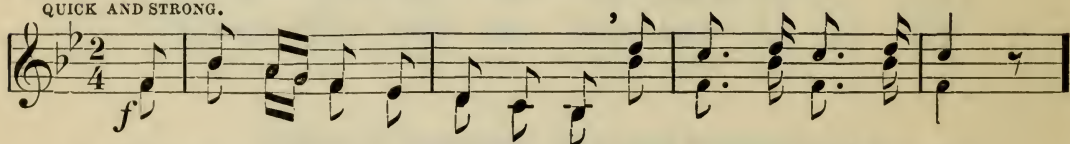
cheer - i - ly Resounds the bu - gle horn, Resounds the bu - gle horn.  
 sound - ing And thrilling ev - 'ry breast, And thrilling ev - 'ry breast.

- 3 Now o'er the plain he's flying;  
 He leaps, with panting breath;  
 The dogs are hotly chasing,  
 The eager hunters racing!  
 ||: We're in, now, at the death.:||

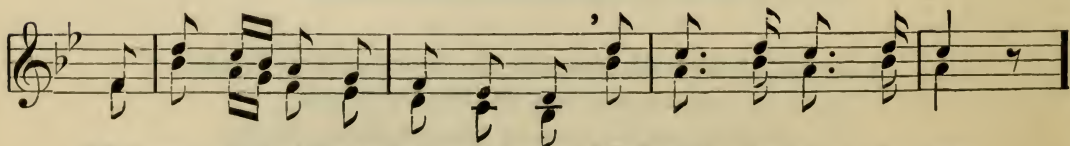
*From the German.* +

QUICK AND STRONG.

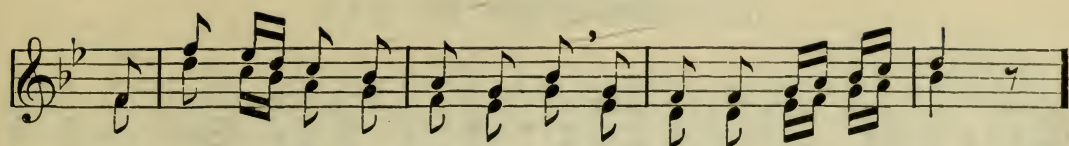
## SINGER'S WANDERING SONG.



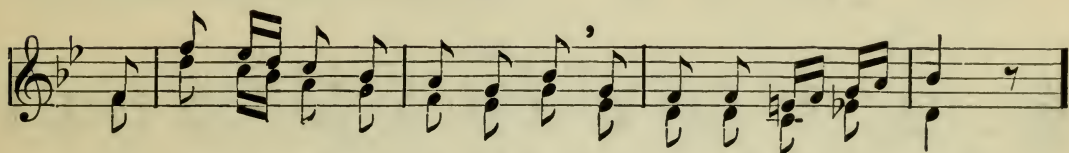
1. With joy - ful step I light - ly trip, And greet the gladsome day;  
 2. My song a-wakes the echoes round, They answer, sweet and strong,



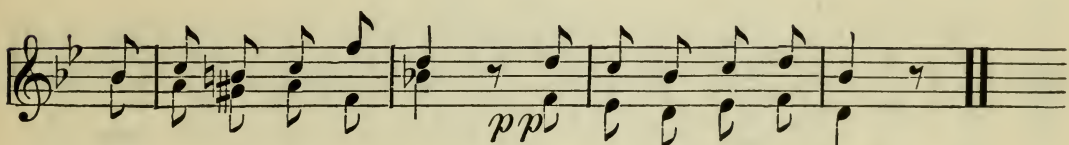
With mu - sic bright and cheerful song My heart is ev - er gay.  
 The sun in heav'n I loud - ly greet, The pleas - ant way a - long.



How won - der - ful, how beau - ti - ful, All na - ture looks a - round!  
Nor rest I when the day is done, But draw my tune - ful bow,



My happy thoughts, all ju - bi - lant, Pour out in joy - ous sound,  
And greet the tranquil twilight hour, With mu - sic soft and low,



Pour out in joy - ous sound, Pour out in joy - ous sound.  
With mu - sic soft and low, With mu - sic soft and low.

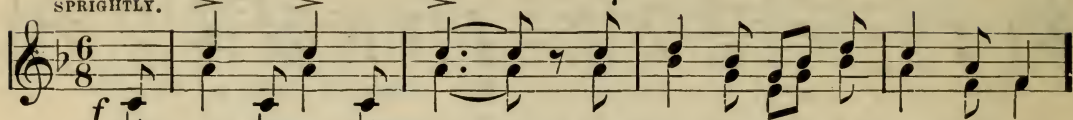
3 As slowly passes on the night,  
So calm, so clear, so still,  
Then, in the mystic light of stars,  
My songs the silence fill,  
Till, lost in dreamy slumbers deep,  
All peacefully, I rest:  
E'en all my dreams with harmonies  
||: Most wonderful are blest, :||  
Most wonderful are blest.

4 And as I wander here and there,  
O'er vale and hill and mere,  
Full many say a friendly word,  
And greet me far and near.  
In pain or pleasure still there lies  
Relief in hymn and lay;  
And when I bid the world adieu,  
||: In song I'll pass away :||  
In song I'll pass away.

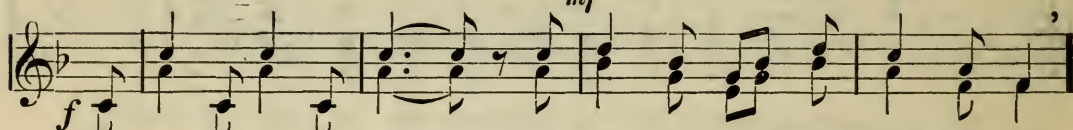
## DANCING-SONG IN MAY.

From the German. +

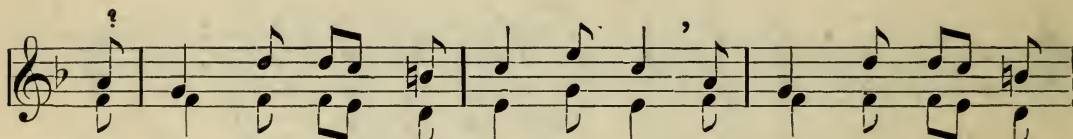
SPRIGHTLY.

*mf*

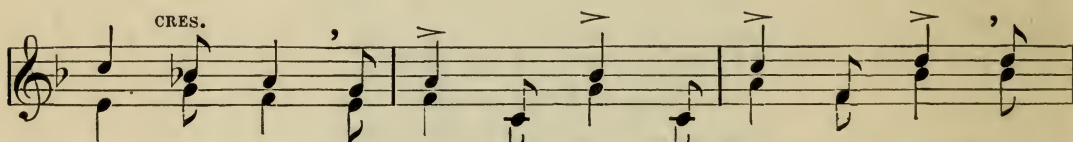
1. Tra la, tra la, tra la! . . Sweet May-time comes so bright and gay,  
 2. Tra la, tra la, tra la! . . Now shines the gold-en morning light,

*mf*

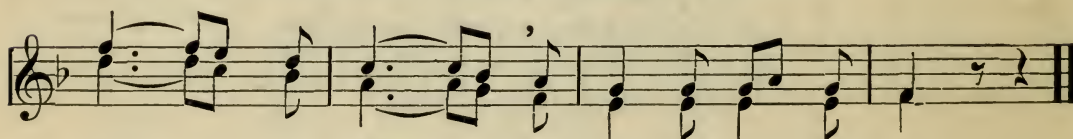
Tra la, tra la, tra la! . . The cuck - oo calls, the lamb-kins play,  
 Tra la, tra la, tra la! . . It makes my room so warm and bright,



Now ring the May - bells, bim, bom, bum; The bees are buz - zing,  
 And many a dan - cing pat - tern weaves. Now sun-beams glan - cing



zum, zum, zum: So sweet it sounds from far and near! Oh,  
 through the leaves, Peep out, hush, hush, and laugh, ha, ha, Oh,

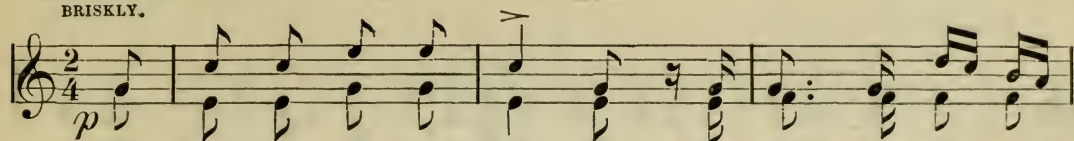


love - ly May . . . is here, tra la, tra la.  
 love - ly May, . . Oh, love - ly May is here.

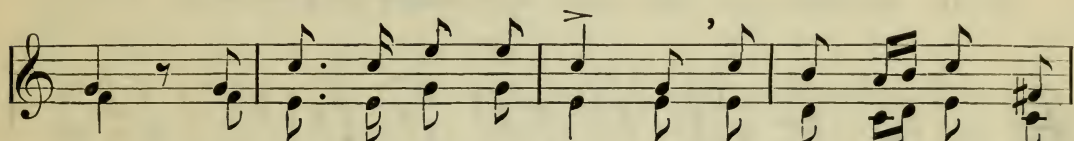
3 Tra la, tra la, tra la! Beyond, in wood and meadow green,  
 Tra la, tra la, tra la! Where countless op'ning flow'rs are seen,  
 How sweetly blooms the Springtime fair,  
 With fragrance scenting all the air!  
 The cloudless heav'ns, so blue, so clear,—  
 Oh, lovely May, Oh, lovely May is here.

*From the French.* +  
BRISKLY.

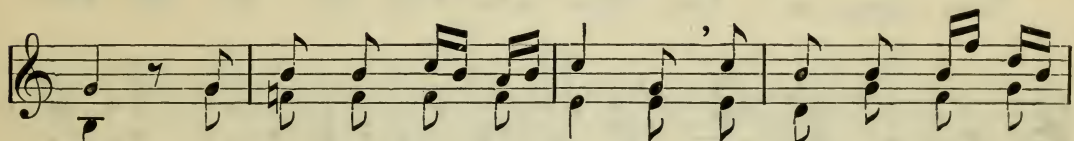
## THE TROUT.



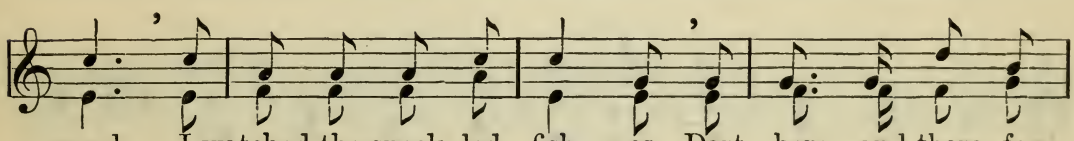
1. The brook-let rip - ples light - ly O'er peb - bles in and  
2. There came a si - lent fish - er And stood with line and



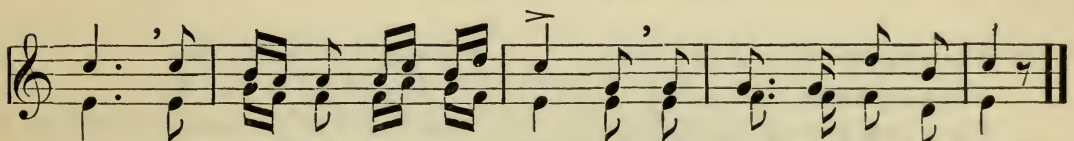
out; Like ar - row, quick - ly dart - ing, Ca - pri - cious glides the  
hook; All ea - ger - ly he watched them, With cold and craft - y



trout. Up - on a bank re - clin - ing, In dream - y, pen - sive  
look. Ah! fish - er, spare them, spare them, And ruf - fle not the



mood, I watched the speck - led fish - es Dart here and there for  
stream! I thought to stay his an - gling, A - rous - ing from my



food, I watched the speck - led fish - es Dart here and there for food.  
dream, I thought to stay his an - gling, A - rous - ing from my dream.

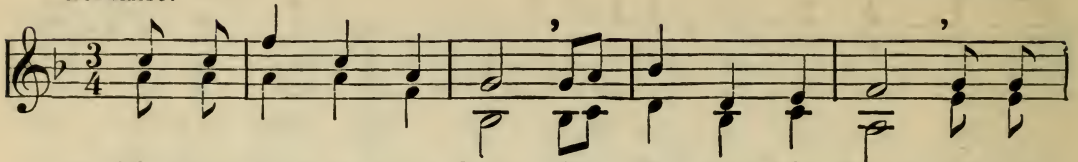
3 But quick the skilful angler  
Had cast his cruel fly;  
A quiet ripple, only,  
Betrayed the fish-hook sly.  
Alas! ye simple fishes,  
No more ye'll swim the brook,  
No more the pensive dreamer  
Upon your sports shall look.

From the German. +

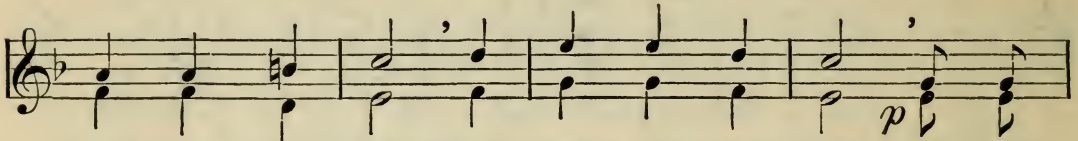
HOPE.

OLD SONG.

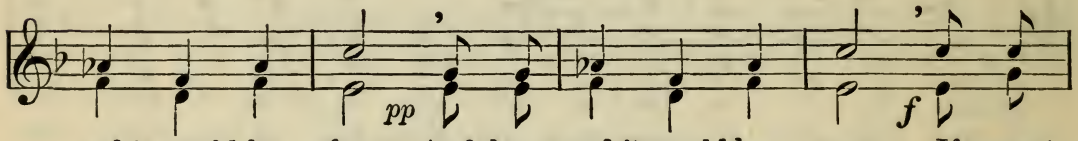
MODERATO.



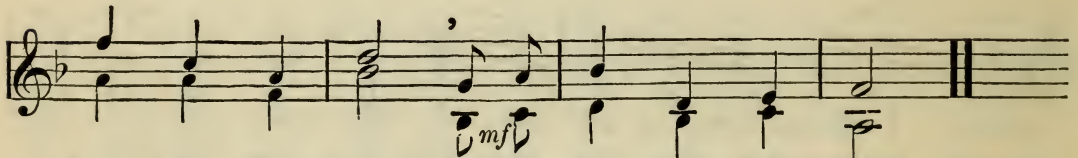
1. If sweet hope were not here, Oh, life would be drear; On - ly  
2. In the Win - ter so cold, Hope makes the heart bold, And in



hope's gen - tle rain Can soft - en our pain. Oh, how  
Sum - mer, so hot, Hope com - forts our lot. Oh, how



sad 't would be far, And how sad 't would be near, If sweet



hope were not there, If sweet hope were not here!

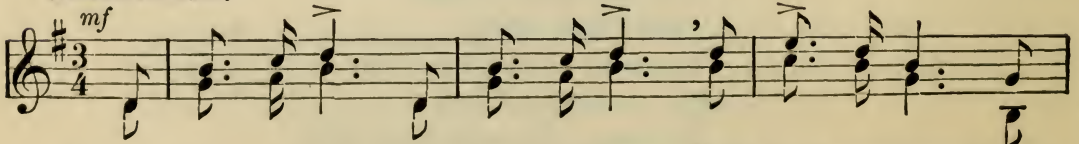
3 When the storm and the blast,  
The boat shall drive fast,  
When the billows o'erwhelm,—  
Hope sits at the helm.  
Oh, how sad, etc.

4 I would willingly die,  
Mount up to the sky,  
For sweet hope there is crowned,  
And gladness is found.  
Oh, how sad, etc.

From the German. +

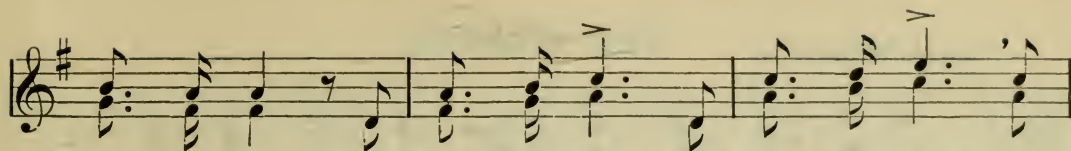
SHEPHERD-BOY'S SONG.

MODERATELY FAST.

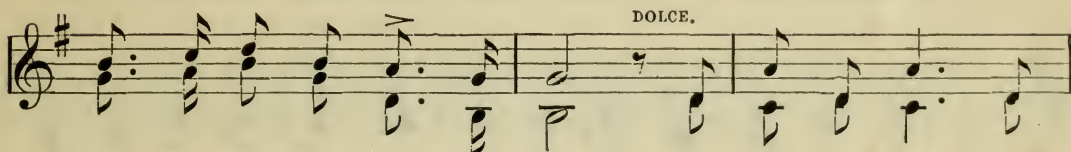


1. I am a moun - tain shep-herd-boy, With light step bound - ing  
2. The streamlet's foun - tain head is here, I drink it fresh from

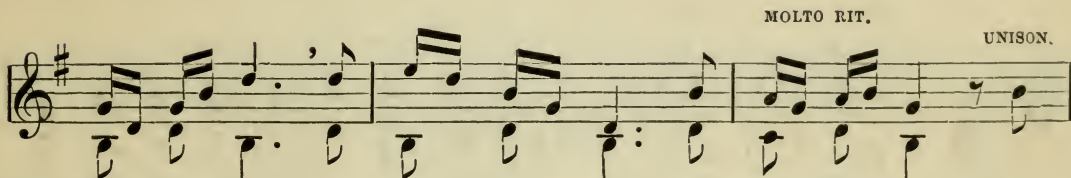




glad and free; The sun's first rays I greet with joy; His  
ston - y cup; It rush - es down in wild ca - reer; With



lat - est beams smile back on me. I am a moun - tain  
ea - ger hand I catch it up. I am a moun - tain



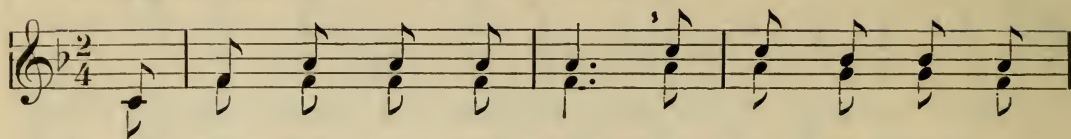
shep-herd-boy, I am a moun-tain shep-herd-boy. La



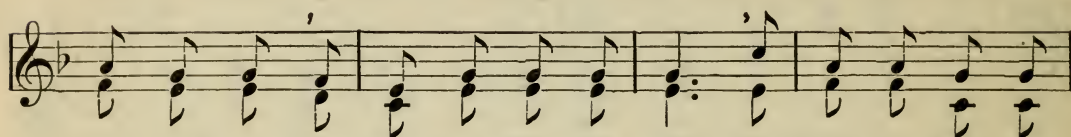
la, . . . la, . . . la, . . . la. . . .

3 The rugged mountain is my own!  
The mighty storm-winds rush along;  
From North and South they howl and moan,  
Their pow'ful voices drown my song.  
||: I am a mountain shepherd-boy.:||  
La, la, la, la, la.

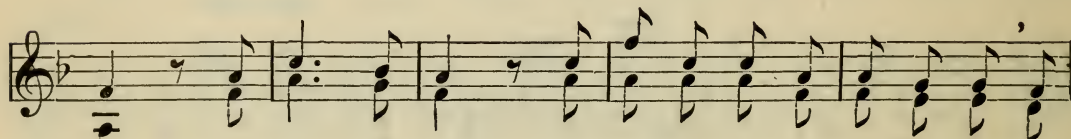
4 When thunders roll and lightnings flash,  
I seek a shelter till they cease;  
I call to them, as on they dash,  
Oh, leave my father's house in peace!  
||: I am a mountain shepherd-boy.:||  
La, la, la, la, la.

*From the German.* +**THE HUNTER.**

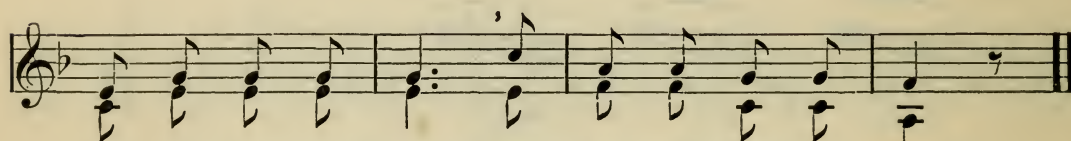
1. A hun - ter on the hill, Who gal - lops thro' the  
 2. Now sad - dle me my horse, And help me strap my



for - est green, And shoots the star - tled deer, Sings thro' the air so  
 wal - let on; A - gain I'll gal - lop forth, All fresh at ear - ly



keen: Ho, ho, ha, ha! Full mer - ry is the hun - ter's life, All  
 dawn! Ho, ho, ha, ha! Full mer - ry is the hun - ter's life, All



in the for - est good, Here in the shad - y wood.

3 I'll not go home again  
 Until the noisy cuckoo calls;  
 I'll chase the fallow deer  
 Till darkness round me falls.  
 Ho, ho, etc.

---

BOOK II.

THREE-PART SONG.

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## PREFACE TO BOOK II.

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THE following Three-Part Exercises and songs are for the use of those who desire a short course in three-part singing, although it is advised that the practice of two-part song be continued as long as possible, on account of the greater freedom in range of voice in that kind of composition. Three-part song, as a rule, necessarily confines the lower voices within a very limited compass, and is best adapted for advanced grades, where the voices are more mature.

The following translation of the Preface to the Third Part of C. H. HOHMANN'S Practical Course of Instruction in Singing, expresses so well the purpose of this book, that we give it here in full, inasmuch as the National Music Course is based on that excellent work of this distinguished author:—

“When the pupils of a school have arrived so far that the majority of them can sing the most common choral tunes in unison, and a few simple songs in two parts, this is in general thought sufficient, and the object of their school instruction supposed to be attained. But very much depends upon how it has been attained. If the instruction has been methodical and *by note*, pupils can then go on and learn new choral melodies from notes by themselves; but if they have been taught to sing only *by ear*, every new melody presents new difficulties, and they are obliged to listen very attentively to the voice of the chorister or the organ a long time before they can master it, and then not with sufficient certainty.

“In good schools, instruction is given by note; and it is astonishing how much can be accomplished by a strict method and a correct course of teaching, especially when the elementary instruction in the younger classes has been properly attended to, and in the more advanced classes the work has been carried on regularly and progressively. In the upper class a new choral melody can generally be sung at sight, and a common two-part song after only a few trials. Nor is any more time given to musical instruction in these schools than in others where pupils are taught by ear; but a far higher end is attained: so that there is even time left them in their course to go on to three- and four-part songs.

“For such schools—for those, I mean, where a methodical spirit prevails, the fruits of which are seen in other branches of instruction as well as in that of music—for such *advanced* schools the present number is intended.”

Let it not be forgotten, that the proper training of ear and voice, and the cultivation of musical taste, are the chief objects of musical instruction in common schools. The best means to this end is a good selection of appropriate school-songs, carefully taught. It is recommended that scholars of this grade, as well as those of the lower classes, commit to memory several songs, both the poetry and music,—and those some of the most difficult,—so that they may be able to give more attention to a tasteful performance. “It is not by *singing*, merely, that the taste is improved, but by *expressive* singing.”

L. W. M.

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## INTRODUCTION TO BOOK II.

## CLASSIFICATION OF VOICES.

The following exercises and songs are intended for girls, schools wherein the pupils average 12 years of age. Great care should be taken in the classification of voices.

The following exercises on the Tetrachords will be found useful.

## ASCENDING.

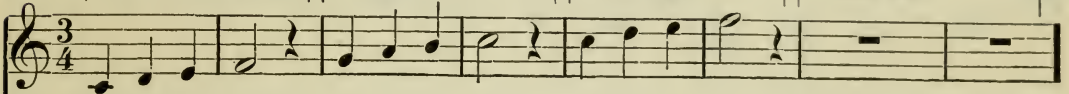
SOPRANOS.

1st Tetrachord.

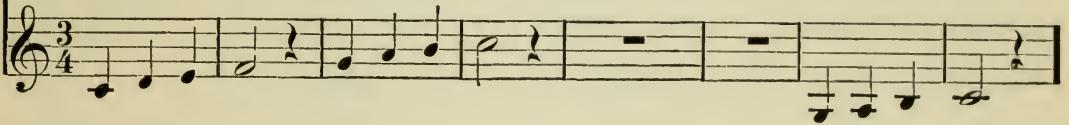
2nd Tet.

1st Tet.

2nd Tet.



ALTOS.



## DESCENDING.

SOPRANOS.

2nd Tet.

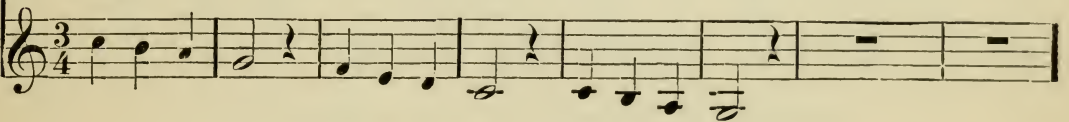
1st Tet.

2nd Tet.

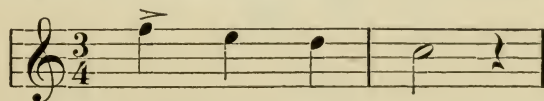
1st Tet.



ALTOS.



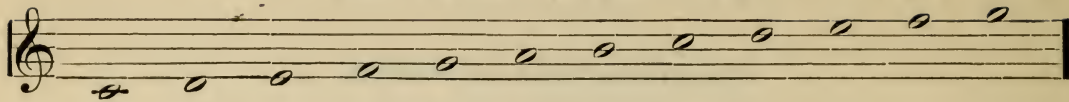
The test as to a pure First Soprano is, to strike the twice-marked  $\bar{\bar{f}}$  in the 1st tetrachord in the upper scale descending:—



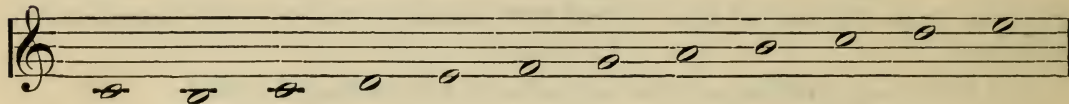
Those who can do this with medium force can sing one or two degrees higher with ease, after a little careful training. The proportion of girls who can do this easily will be about one in five; so that there should be two Second Sopranos and two Altos to one First Soprano in a chorus.

The compass of the several voices is as follows:—

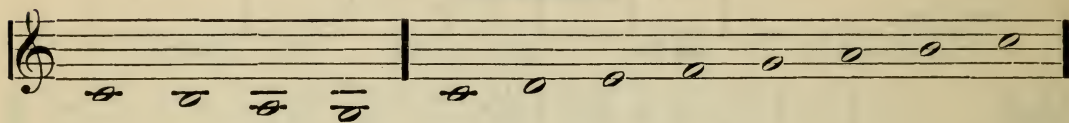
FIRST SOPRANO.—From  $\bar{c}$  to  $\bar{g}$ .



SECOND SOPRANO.—From  $b$  to  $\bar{e}$ .



ALTO.—From  $g$  to  $\bar{c}$ .



The following is found by experience to be about the right proportion:—

NUMBER OF VOICES.	FIRST SOPR.	SECOND SOPR.	ALTOS.
Class of fifty . . .	10 . . .	20 . . .	20
“ “ forty . . .	8 . . .	16 . . .	16
“ “ thirty . . .	6 . . .	12 . . .	12
“ “ twenty . . .	5 . . .	7 . . .	8
“ “ sixteen . . .	4 . . .	6 . . .	6
“ “ twelve . . .	3 . . .	4 . . .	5
“ “ ten . . .	3 . . .	3 . . .	4
“ “ nine . . .	3 . . .	3 . . .	3
“ “ six . . .	2 . . .	2 . . .	2

# NEW THIRD NATIONAL MUSIC READER.

## BOOK II.—THREE-PART SONG.

### C-Major.

#### (a) COMMON CHORD OF THE FIRST DEGREE.

1.

All that have life and breath, sing to the Lord.

#### (b) COMMON CHORD OF THE FIFTH DEGREE.

2.

3. 4. 5.

I V I I V I I V I I V I

Ev'n-ing lay. Morn-ing song. Sweet per-fume. Song of birds.

#### (c) SEVENTH CHORD OF THE FIFTH DEGREE.

6.

7. 8. 9.

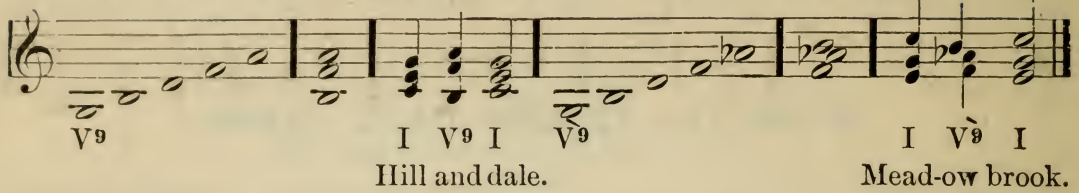
I V<sup>7</sup> I I V<sup>7</sup> I I V<sup>7</sup> I I V<sup>7</sup> I

For-est joys. Hunts-man's call. Bu-gle sound. Ech-oes loud.

## (d) NINTH CHORD OF THE FIFTH DEGREE.

10.

11.



V<sup>9</sup> I V<sup>9</sup> I V<sup>9</sup> I V<sup>9</sup> I

Hill and dale. Mead-ow brook.

## (e) COMMON CHORD OF THE FOURTH DEGREE.



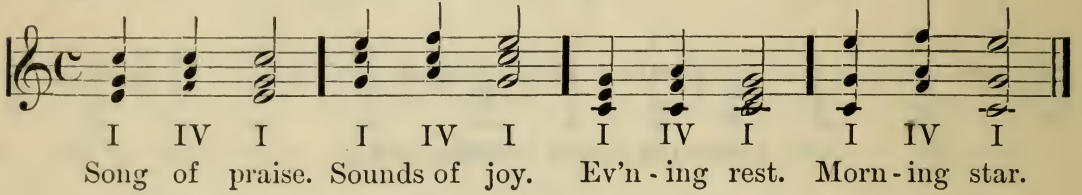
IV a. b. c. d. e. f. g.

12.

13.

14.

15.



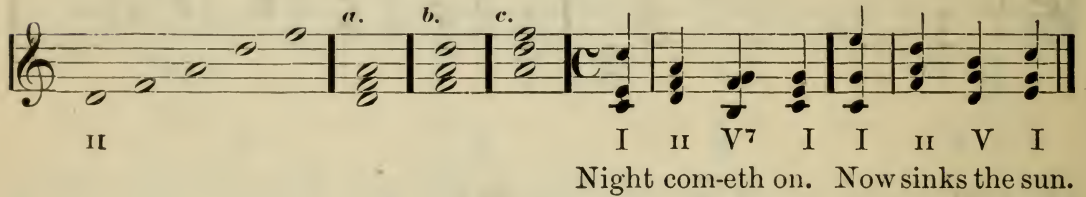
I IV I I IV I I IV I I IV I

Song of praise. Sounds of joy. Ev'n-ing rest. Morn-ing star.

## (f) COMMON CHORD OF THE SECOND DEGREE.

16.

17.



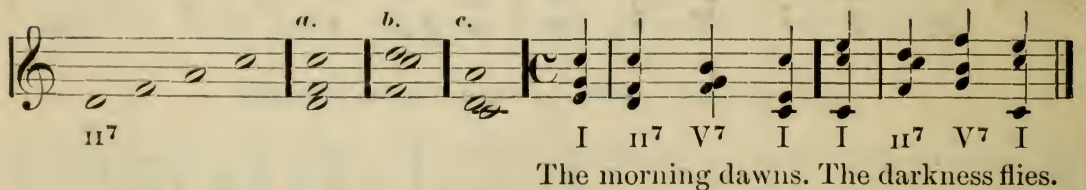
II a. b. c. I II V<sup>7</sup> I I II V I

Night com-eth on. Now sinks the sun.

## (g) SEVENTH CHORD OF THE SECOND DEGREE.

18.

19.

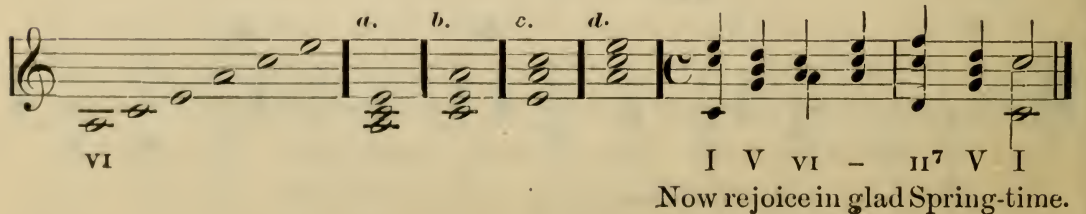


II<sup>7</sup> a. b. c. I II<sup>7</sup> V<sup>7</sup> I I II<sup>7</sup> V<sup>7</sup> I

The morning dawns. The darkness flies.

## (h) COMMON CHORD OF THE SIXTH DEGREE.

20.



VI a. b. c. d. I V VI - II<sup>7</sup> V I

Now rejoice in glad Spring-time.

(i) COMMON CHORD OF THE THIRD DEGREE.

21.

III

a. b. c.

I III IV II I V<sup>7</sup> I

Night brings to us sweet re-*po*-se.

(k) PASSING-NOTES AND SUSPENSIONS.

22.

I I IV II I V<sup>7</sup> I

Mild - ly gleams the ev'n - ing star.

(l) CHROMATICALLY ALTERED CHORDS.

23. 24.

I IV IV<sup>b</sup> I I II II<sup>7</sup> V V<sup>7</sup> I

Do not de - spair! Look up - ward to thy God!

25. 26.

I V<sup>7</sup> I<sup>7</sup> IV V<sup>7</sup> I I VI<sup>b</sup> II II I V<sup>7</sup> I

Dark night has fled a - way. Mild - ly beams the morn - ing star.

NOTE.—Pupils must not be frightened at the appearance of so many parts. Instead of being more difficult than two- or even one-part singing, three-part exercises and songs are much easier, especially if the pupils are properly classified as to their voices. It will be observed that in Exercise No. 1, (“All that have life,”) the third or lowest part has only one sound, which is,  $\bar{c}$ : that the second, or middle voice has but two sounds,  $\bar{e}$  and  $\bar{g}$ ; and the first or upper voice has only three different sounds,  $\bar{g}$ ,  $\bar{c}$ , and  $\bar{e}$ .

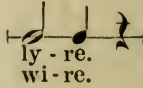
MURMUR, GENTLE LYRE.

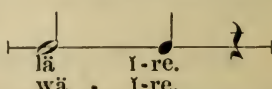
1. Mur-mur, gen-tle lyre, Thro' the lone-ly night; Let thy trembling  
 2. Tho' the tones of sor-row Min-gle in the strain, Yet my heart can  
 wire Wak-en dear de-light, Wak-en dear de-light.  
 borrow Pleasure from the pain, Pleasure from the pain.

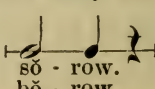
3 Hark, the quiv'ring breezes  
 List thy silv'ry sound;  
 Ev'ry tumult ceases!  
 ||: Silence reigns profound. :||

5 Earth below is sleeping,  
 Meadow, hill and grove;  
 Angel stars are keeping  
 ||: Silent watch above. :||

PRONUNCIATION.—Inquiries have often been made as to the pronunciation of the words “*lyre*” and “*wire*” in this song.

In this case, and all others where the word has the quantity of two syllables in the poetry, and the music corresponds to it, the words should be pronounced as two syllables, rhyming with the word *brier*, thus: . . . . . 

Another difficulty to be overcome in the pronunciation of the words *lyre* and *wire*, is in the vowel sound, which is that of long *i* as in *tie*, *lie*, *sky*, *high*, etc. “This sound is made up of *ü* as in *art*, joined to *i* as in *ill*.” The proper way to pronounce it in this case is to commence with the sound *ü*, and continue it to the very instant of time before the third beat, when the *i* is sounded, thus: . . . . . 

This little song, so plain in its rhythm, affords an excellent opportunity for drill in pronunciation. In the words *sorrow* and *borrow*, of the second verse, only one *r* should be sounded, and that with the third beat, thus: . . . . . 

Give the dotted half-notes their full value, holding out the vowel sound to the end of the third beat. [See Appendix, p. 80.]

AWAY WITH NEEDLESS SORROW.

CHEERFULLY, BUT NOT TOO FAST.

1. A - way with need - less sor - row; Though trouble may be -  
 2. We can - not tell the rea - son, For all the clouds we

fall, A bright - er day to - mor - row, A  
 see; Yet ev - 'ry time and sea - son, Yet

bright - er day to - mor - row, May shine up - on us all.  
 ev - 'ry time and sea - son Must wise - ly or - dered be.

3 Let us but do our duty  
 In sunshine and in rain,  
 ||: And Heav'n, all bright with beauty, :||  
 Will bring us joy again.

4 Though ev'ning shades should lower,  
 The morning may be fine;  
 ||: For he that sends the shower :||  
 Can cause his sun to shine.

5 Away with needless sorrow;  
 Though trouble may befall,  
 ||: A brighter day to-morrow, :||  
 May shine upon us all.

## GOD OMNIPOTENT.

[This song affords an excellent opportunity for drill in commencing and ending a section under baton of the director. There should be no beating time by the members of the chorus, neither with the hand, foot, nor any other part of the body.

It will be well for the director to have in her mind the exact length of each pause or hold.

In this song the note with a pause should be continued firmly three beats, whether the note be a half or a quarter.

At the end of each *hold* there should be a sudden stop, which is indicated by the director describing, with the baton, a circle about four inches in diameter, as quickly as possible, and then holding the baton still till the beginning of the next section.

To acquire skill in this direction, it would be well to attend one quarter with CARL ZERRAHN, or some other competent instructor, in the art of conducting.]

MAESTOSO.

*f* God om - nip - o - tent! Thou om - ni - pres - ent Lord! Re - *p*

*f* sound - ing thy praise, heav'n's broad arch-es ring; The spheres thy wondrous

pow'r pro - claim, All worlds sing prais - es to thy name, Which *p*



thy word hath cre - at - ed When first in glo - ry  
 seat - ed, Thou bad'st them forth from cha - os spring.

*f* *p* *f* *p* *f* *ff* *f* *ff*

**EVER-FLOWING, MIGHTY OCEAN.**

RATHER SLOW.

1. Ev - er flow - ing, might - y o - cean, 'Twere as ea - sy to con - trol,  
 2. Whether morning's splendor steep thee With the rain - bow's glowing grace,  
 In the storm, thy bil - l'wy mo - tion, As thy won - ders to un - roll.  
 Tem - pests rouse, or na - vies sweep thee, 'Tis but for a moment's space.

3 Earth, her valleys and her mountains,  
 Mortal man's commands obey;  
 Thy unfathomable fountains  
 Scoff his search and scan his sway.

4 Such art thou, stupendous ocean!  
 But if overwhelmed by thee,  
 Can we think without emotion,  
 What must thy Creator be?

SATURDAY.

From the French. +  
ALLEGRO.

MARSCHNER.

1. Sat - ur - day is come at last, Wel - come day!  
2. Leave our les - sons and our books; Haste a - way!

All the wea - ry week is past,—Wel - come, Sat - ur - day!  
Let us sing, with hap - py looks, Hail, hail, Sat - ur - day!

*p* lightly.

La la la la la la la la la la la la la la la la

*p*

la la - a la - a la la . . . la . . . .

la la la la la la la la la la la la la la la

la a la a la a . . . . .

*cresc.*

la la la la la la la la la la la la la : From morn till

*cresc.* *ff*

night we'll play, Joy - ful - ly we dance and play on

Sat - ur - day? Let us sing and be gay on Sat - ur - day!

*p,* *cresc.* *f*

*p,* *cresc.* *f*

3 Not alone for girls and boys,  
 Welcome day,  
 Teachers, free from work and noise,  
 Bless thee, Saturday!  
 La, la, etc.  
 From morn till night, etc.

## MORNING.

From the French. †  
 MODERATO.

ZOELLNER.

*f* *p*

1. Rous'd from slum - bers pure and peace - ful, Love - ly  
 2. Gold - en dreams that charm'd her sleep - ing, (Fai - ry

*f* *p*

*mf* *>*

Morn - ing blithe - ly wakes; Flee - cy clouds are float - ing  
 vis - ions thro' the night,) Swift - ly fled on si - lent

*mf* *>*

*f* *>*

light - ly, Mir - ror'd clear in crys - tal lakes.  
 pin - ions, When her eyes un - closed to light.

*f* *>*

3 Rosy Morn, we give thee greeting,  
 Tripping on, with steps so light;  
 In thy presence life is sweeter,  
 Ev'ry moment gay and bright.

G Major.

(a) HARMONIES OF THE FIRST AND FIFTH DEGREES.

Musical notation for exercise (a) showing chords I, V, V7, and V9 in G major. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The chords are: I (G-B-D), V (D-F#-A), V7 (D-F#-A-B), and V9 (D-F#-A-B-C#).

Musical notation for exercise (a) with lyrics and chord symbols. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The chords are: I, V, I, I, V7, I, I, V7, I, I, V9, I. The lyrics are: Hymn of praise. Grate-ful songs. Ev'n- ing rest. Mountain heights.

(b) HARMONIES OF THE FOURTH, SECOND, AND SIXTH DEGREES.

Musical notation for exercise (b) showing chords IV, I, IV, V7, I, II, I, II, V, I. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The chords are: IV (C-E-G), I (G-B-D), IV (C-E-G), V7 (D-F#-A-B), I (G-B-D), II (F-A-C), I (G-B-D), II (F-A-C), V (D-F#-A), I (G-B-D). The lyrics are: The day de - parts. The night draws nigh.

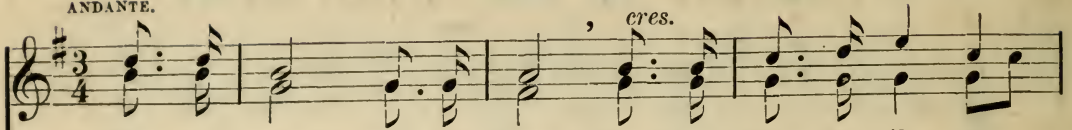
Musical notation for exercise (b) showing chords II7, I, II7, V7, I, VI, I, V, V7, VI, II, I, V, I. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The chords are: II7 (F-A-C-B), I (G-B-D), II7 (F-A-C-B), V7 (D-F#-A-B), I (G-B-D), VI (E-G-B), I (G-B-D), V (D-F#-A), V7 (D-F#-A-B), VI (E-G-B), II (F-A-C), I (G-B-D), V (D-F#-A), I (G-B-D). The lyrics are: Trust thou in God! He hear-eth our be-liev-ing pray'r.

NOTE.—The danger at this stage of progress is in too much explanation. The pupils are so familiar with the different keys that there is no need of asking questions as to that matter. If they have been taught the Triads in C Major, they will form the same in the other keys without any assistance, giving the names, Tonic, Dominant, Sub-dominant, etc. The class should be able to sing the exercises with words; first, by the syllables, *once*, without a single mistake,—and then apply the words. This cannot be done unless the class is wide awake. Never spend more than three minutes upon one page of this kind of exercises. Review often, singing the words, till each part sounds as clear as a bell.

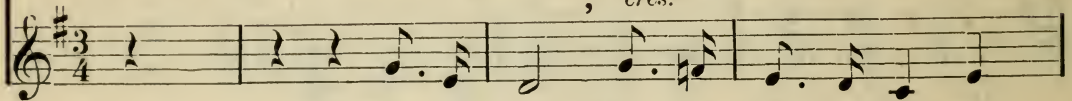
GENTLE MOON.

SWISS.

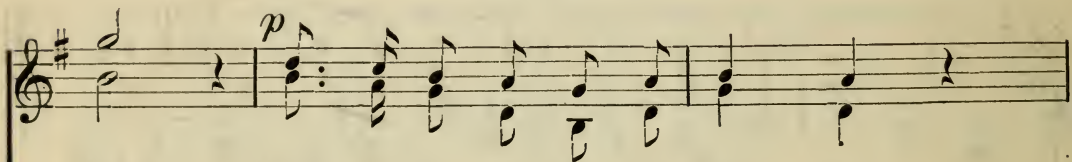
ANDANTE.



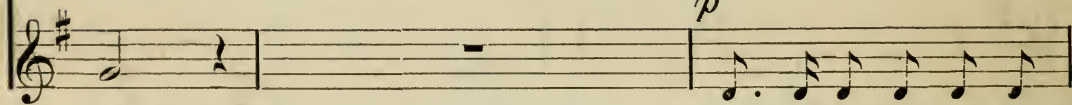
1. Gen - tle moon, gen - tle moon, Do not hide thy sil - ver  
 2. Star of eve, star of eve, Deign to lend thy twink - ling  
 3. Balm - y sleep, balm - y sleep, Be thou near on down - y



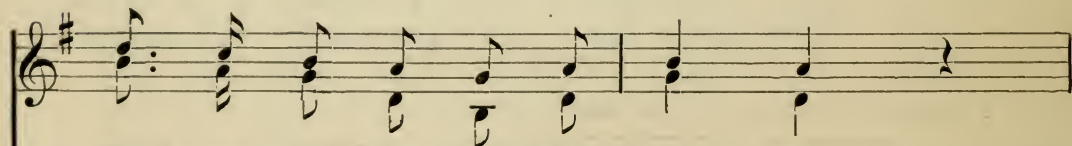
Gen - tle moon, Do not hide thy sil - ver  
 Star of eve, Deign to lend thy twink - ling  
 Balm - y sleep, Be thou near on down - y



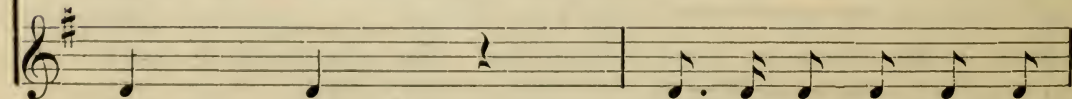
light: Drear - y is the way be - fore us,  
 ray: While our hymn of praise is swell - ing  
 wing: Lo, where home at length ap - pear - ing,



light: Drear - y is the way be -  
 ray: While our hymn of praise is  
 wing: Lo, where home at length ap -



Shad - ovy clouds are dark - 'ning o'er us.  
 To the sky where is thy dwell - ing,  
 Sight to way - worn trav - 'ler cheer - ing,



fore us,  
 swell - - ing  
 pear - - ing,  
 Shadowy clouds are dark'ning  
 To the sky where is thy  
 Sight to way-worn trav-'ler

*cres.* Chill - ing fall the dews of night... *f* Gen - tle  
 Guide us on our lone - ly way... *p* Star of  
 Bids us wel - come while we sing... Balm - y

*cres.* o'er us, Chilling fall the dews of night.  
 dwelling, Guide us on our lone - ly way.  
 cheering, Bid us welcome while we sing.

*pp* moon, gen - tle moon, gen - tle moon...  
 eve, star of eve, star of eve...  
 sleep, balm - y sleep, balm - y sleep...

*pp* Gen - tle moon, gen - tle moon...  
 Star of eve, star of eve...  
 Balm - y sleep, balm - y sleep...

TEST OF VOICES.

1st and 2d Sopranos and Alto.

La . . . . . La . . . . . la la.

**AWAKE, MY HEART.**

A - wake, my heart, and laud In song cre - a - tion's God! The

Giv - er of all things, Who guards us with his wings.

**SEE! THE SETTING SUN IS FIRING.**

*p* *Moderato.* *mf*

1. See! the set - ting sun is fir - ing, See! the set - ting  
2. Still - ness reigns, and o'er the mead - ows, Still - ness reigns, and

*p* *mf*

With his flame, . . .  
Night a veil . . .

sun is fir - ing With his flame the pur - ple  
o'er the mead - ows Night a veil of dark - ness



west! 'Mid the sha - dy boughs ex - pir - ing, Sinks the  
throws; 'Mid the soft-en'd ev'n - ing shad - ows Seeks the

Sinks the war - - - bler's  
Seeks the la - - - b'rer

war - bler's song to rest, Sinks the war-bler's song to  
la - b'rer sweet re - pose, Seeks the la - b'rer sweet re -

rest. . . It sinks to rest. . . . .  
pose, . . Seeks sweet re - pose. . . . .

rest. . . . . It sinks to rest.  
pose, . . . . . Seeks sweet re - pose.

3 ||: Sweet repose! thy tranquil pleasure :||  
    Knows the busy hand alone;  
    Only he can rightly measure  
    ||: Joys of rest when day is gone, :||  
        When day is gone.

4 ||: Then, with calm and peaceful feeling, :||  
    Conscious of a life well spent,  
    Meets he death, upon him stealing,  
    ||: With a smile of sweet content, :||  
        Of sweet content.

### THE WORLD IS WIDE.

IN MARCH TIME.

*mf*

1. The world is wide, the world is fair; A  
 2. Be-yond all things I love to roam,— There's

*mf*

The world is fair,  
I love to roam.

mer - ry race I love; . . . . . Thus full of  
 noth - ing half so bright; . . . . . I wan - der

a race I love,  
 yes, half so bright,

joy, and with-out care, From place to place I  
 thro' the mer - ry world, With pleas - ure and de -

Yes, without care,  
 The mer - ry world,

move, At ev - 'ry time I am pre -  
 light, Yes, I must change the drear - y

From place to place, At ev' - ry  
 Yes, with de - light, Yes, I will

*cres.*

pared, At ev - 'ry time I am pre - pared With  
house, Yes, I must change the drear - y house For

*cresc.*

time I am pre-pared, I am pre-par'd,  
change the drear - y house, Yes, I will change,

all my heart to rove, With all my heart and soul to  
heav - en's air and light, For heav - en's beau-teous air and

glad to rove, With all my heart and soul to  
I will change For heav - en's beau-teous air and

*f*

rove, With all my heart to rove, With all my  
light, For heav - en's air and light, For heav-en's

*f*

rove, With all my heart to rove, With all my heart, With  
light, For heav-en's beau-teous air, and light, For heav-en's

heart and soul to rove.  
beau - teous air and light.

all my heart to rove.  
beau - teous air and light.



MORNING BREAKS.

ADAGIO.

*Slightly altered from IN EGELI.*

*mf* Morn-ing breaks, Morn - ing breaks! *p cres.* Ev - 'ry liv - ing

*f* creat - ure wakes; *p* O'er the landscape gen - tly steal - ing,

*cres.* Past - ure green and wood re - veal - ing, *f* Ris - es bright the

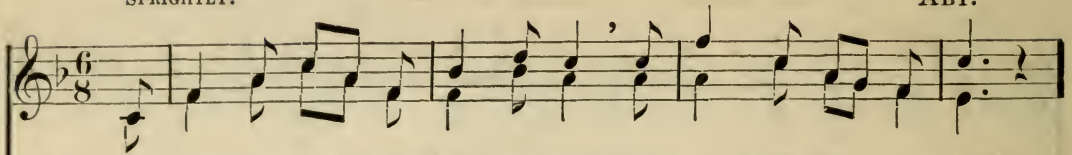
*cres.*

orb of day. *p* Morn - ing breaks, Morn - ing breaks!

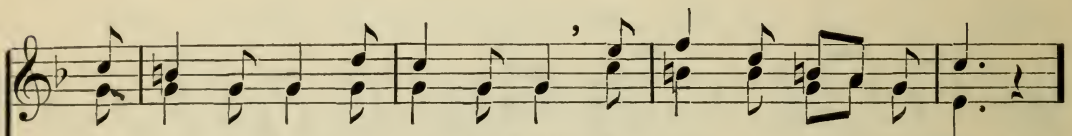
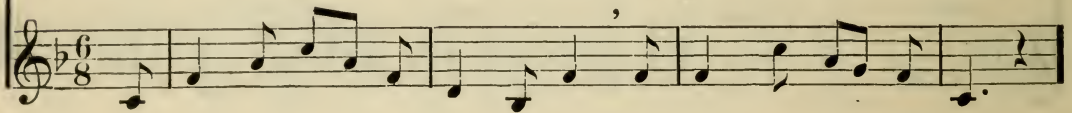
## A WOOD CONCERT.

SPRIGHTLY.

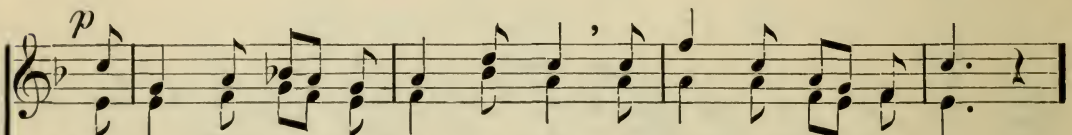
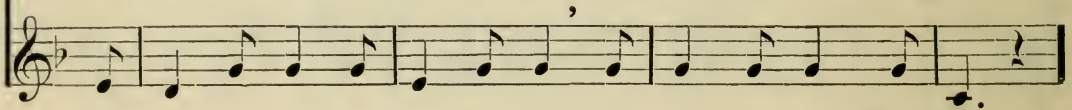
ABT.



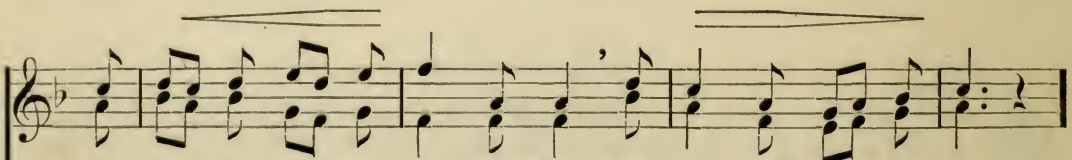
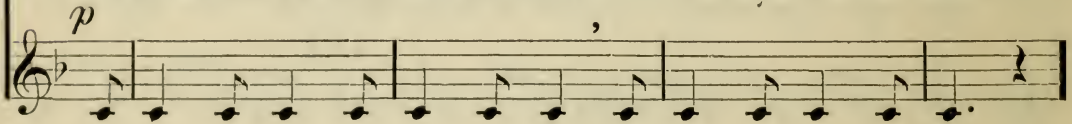
1. A con-cert now gives Mis-ter Spring, His room's the blooming wood ;  
 2. There nev - er was a so - lo yet Such as Sir Cuck - oo sings,



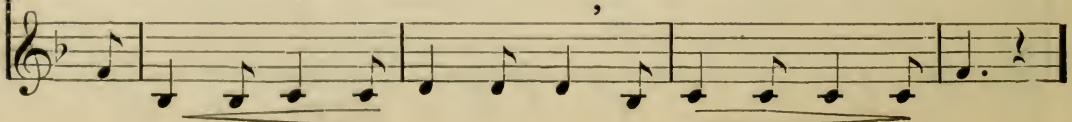
In - vit - ed there are young and old By him, in mer - ry mood.  
 But he's too mod - est far to leave The bush - es' shel - t'ring wings.



Miss Lark will sing, the first of all, A song of love - li - ness,  
 The Black - bird will, soon af - ter that, Do won - ders for our sake —

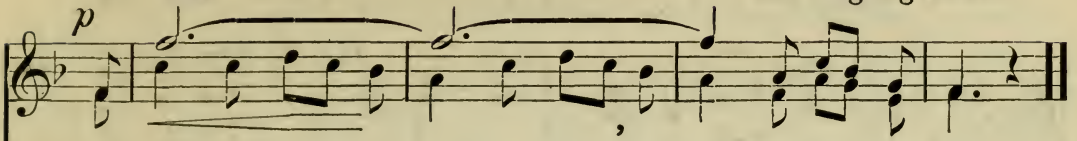


And, as she much in si - lence hopes, With all her old suc - cess,  
 He'll charm the hear - ers, one and all, With clear and ring - ing shake,



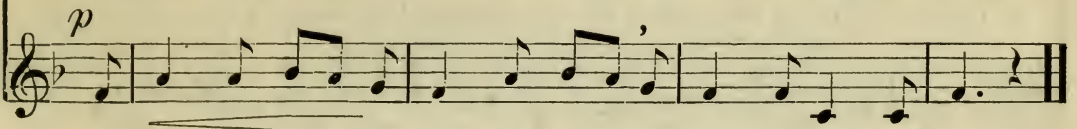
With all . . . . . her old suc - cess.  
 With clear . . . . . and ring-ing shake.

*p*



And, as she much in si-lence hopes, With all her old suc - cess.  
 He'll charm the hear - ers, one and all, With clear and ring-ing shake.

*p*



3 Then comes a sportive quodlibet,  
 'T is titled "Lovely May,"  
 Which artist Lapwing and some more  
 Will sing, I've heard them say.  
 Miss Throstle, too, will active be,  
 Miss Magpie and young Finch ;  
 ||: Ladies unnam'd and gentlemen  
 Will sing, too, at a pinch. :||

4 Now follows a concerted piece,  
 Sung by Miss Nightingale,  
 And she will be accompanied  
 By echoes in the vale.  
 And if you should some pleasure find  
 In list'ning longer here,  
 ||: By Frog and Cricket a duet  
 Will much rejoice your ear. :||

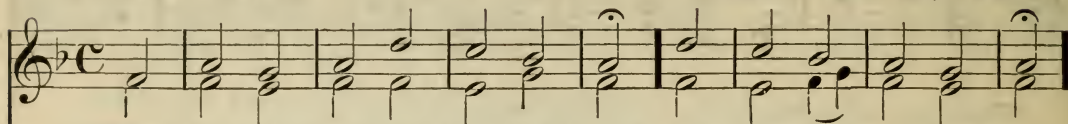
5 Still, I've to tell you that the room  
 Is only just made new,  
 Enrich'd with flow'rs of ev'ry kind,  
 Adorn'd, and bright with dew.  
 Then come, all ye who faithful friends.  
 Of song and sport may be ;  
 ||: The only payment you need give  
 Is truthful heart and free. :||

## CHORAL. — THERE IS A RIVER.

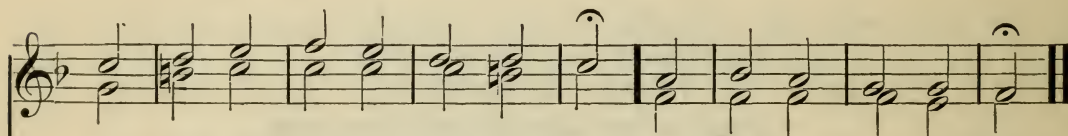
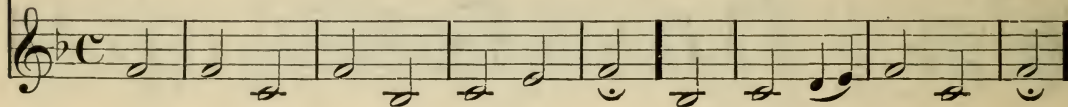
*There is a river the streams whereof shall make glad the city of God.* — Psalms xlvi. 4.

WILLIAM HURN.

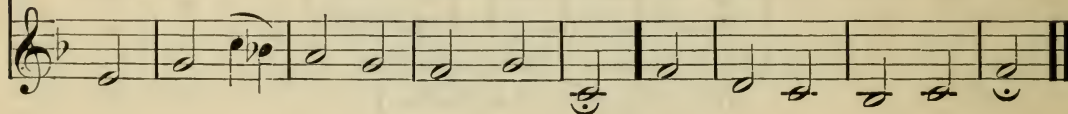
MELCH. FULVIUS, 1609.



1. There is a Riv-er, deep and broad—Its course no mor-tal knows;  
2. Clear - er than crys-tal is the stream, And bright with end-less day;



It fills with joy the Church of God, And wid-ens as it flows.  
The waves with ev-'ry bless-ing teem, And life and health con-vey.



- 3 Where'er they flow, contentions cease,  
And love and meekness reign;  
The Lord himself commands the peace,  
And foes conspire in vain.
- 4 Along the shores angelic bands  
Watch every moving wave;  
With holy joy their breast expands,  
When men the waters crave.
- 5 To them distressed souls repair;  
The Lord invites them nigh;  
They leave their cares and sorrows there;  
They drink, and never die.
- 6 Flow on, sweet Stream! more largely flow —  
The earth with glory fill!  
Flow on, till all the Saviour know,  
And all obey his will.



**D Major.**

(a) HARMONIES OF THE FIRST AND FIFTH DEGREES.

I                      V                      V<sup>7</sup>                      V<sup>9</sup>

1.                      2.                      3.                      4.

I   V   I   I   V<sup>7</sup>   I   I   V   I   I   V<sup>9</sup>   I

Coun - te - nance. Bright - est eye.    Beam - ing star.    Twi - light hour.

(b) HARMONIES OF THE FOURTH, SECOND, AND SIXTH DEGREES.

IV                      I    IV   V   I   II                      I    II   V   I

The four-tain flows.                      Time flies a - way.

7.                      8.

II<sup>7</sup>    I   II<sup>7</sup>   V<sup>7</sup>   I   VI    I   VI    II<sup>7</sup>   V   I

The murm'ring stream.    Use well the time ye live.

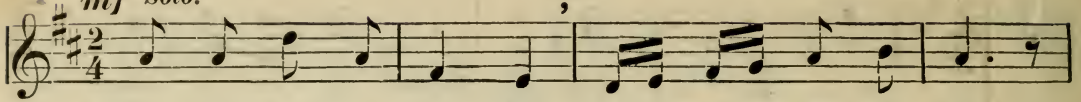
NOTE.—If the majority of the pupils on each part are dependent upon a few leaders, these exercises will never sound well. We would repeat, that the words in these exercises are simply for the practice of applying words to music *at sight*; or, after singing the notes by the syllables once. At first it will be better to *beat the time with the hand*. When the exercises are reviewed, they should be sung without beating the time, and every word should be pronounced perfectly, and in exact time. When the pupils sing by the teacher's beating, let there be no counting a measure or two before commencing to sing; but commence at once, just as a well-trained orchestra does. These short exercises with words are valuable for training, to secure a good start.

## THE HOLIDAY.

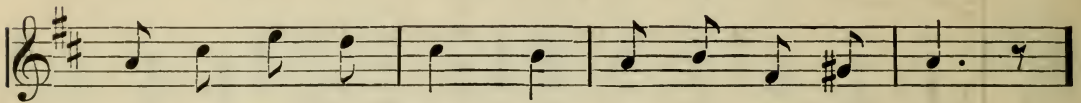
L. KURZ.

*From the French.*+

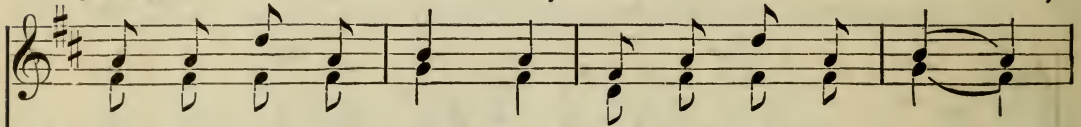
GAILY.

*mf* Solo.

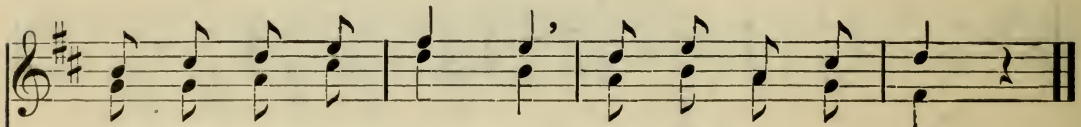
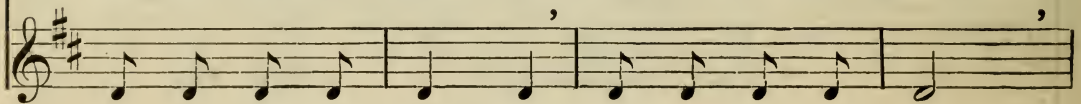
1. On this hap - py play - day, Mer - ry let us be;  
 2. When the work is o - ver, Play - time comes a - gain,



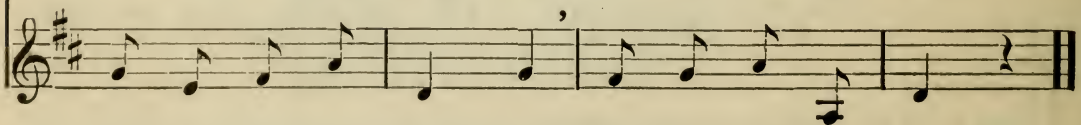
Joy - ful comes the May - day; Let us sing with glee.  
 Romping, glad with Rov - er, Shout we gai - ly then.

*Chorus.*

Boys and girls, be mer - ry, Play with all your might;



Work with zeal and cour - age, Do - ing what is right.



3 God it is who giveth,  
 Time for work and play;  
 Therefore, each that liveth,  
 Praise him ev'ry day.

CHO.— Boys and girls, be merry;  
 Play with all your might;  
 Work with zeal and courage,  
 Doing what is right.

EVENING SHADOWS (Round).

FERRARI.

ADAGIO.

1.

Ev'n - ing shad - ows length - en round us,

2.

Ev'n - ing shad - ows length - en round us,

3.

Ev'n - ing shad - ows length - en round us,

Soon will the light of day Fade from the sight a - way;

Soon will day Fade a - way;

Soon will the light of day Fade from the sight a - way;

*cres.*

*p*

Kind com - pan - ions, Fare ye well.

*cres.*

*p*

Kind com - pan - ions, Fare ye well.

*cres.*

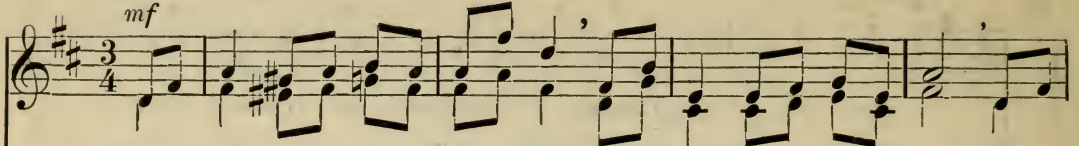
*p*

Kind com - pan - ions, Fare ye well.

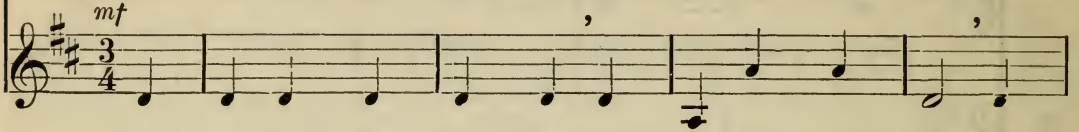
## THE ALPINE SHEPHERD.

ABT.

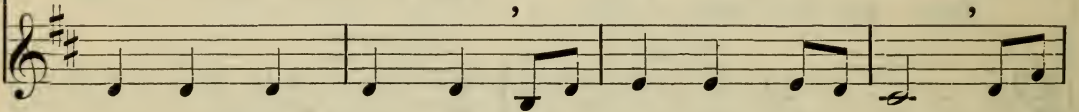
ALLEGRO MODERATO.

*mf*

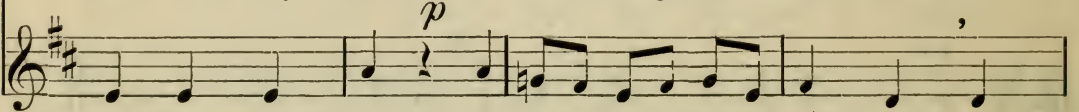
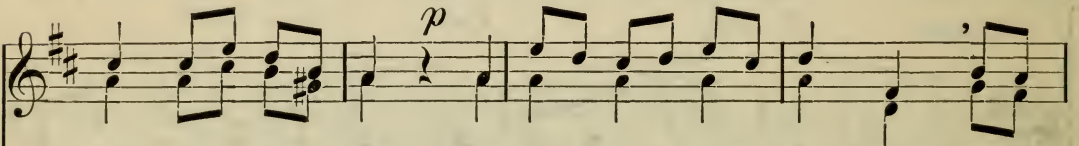
1. There high on the mountains my world is of rest, The  
 2. There far in the dis-tance towns break on my view, And

*mf*

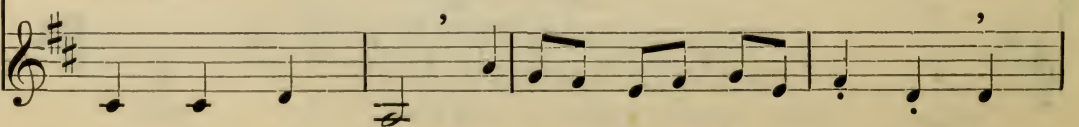
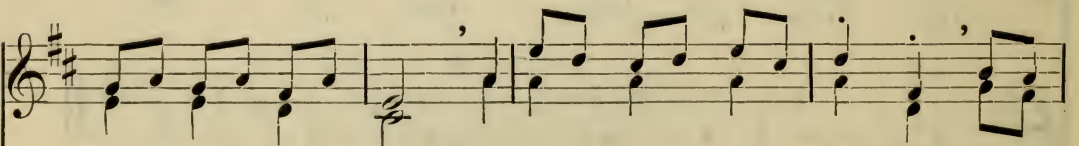
fair spot I cher-ish, which pleas-es me best, Which  
 breathe I the light air, so fresh-en'd by dew, So



pleas-es me best; There mur-murs the foun-tain, sweet  
 fresh-en'd by dew; I know naught of tu-mult, of



herbs scent the air, There mer-ri-ly birds sing, where  
 strife nor of noise, But sing to my lov'd lute, of



all is so fair; There murmurs the fountain, sweet herbs scent the  
Al - pine home joys, I know naught of tu - mult, of strife, nor of

air, There mer - ri - ly birds sing, where all is so  
noise, But sing to my lov'd lute, of Al - pine home

fair, There mer - ri - ly birds sing, where all is so fair.  
joys, But sing to my lov'd lute, of Al - pine home joys.

3 And if the cold Winter drives me to the plain,  
Then think I the Summer ||: will soon come again; :||  
The Summer will take me to that happy spot,  
A home on the mountains is life's brightest lot,  
The Summer will take me to that happy spot,  
||: A home on the mountains is life's brightest lot. :||

## PRAYER.

Ten - der Fa - ther, Deign to gath - er, All thy chil - dren

to thy care; . . . Fa - ther, guide us; Ills be - tide us;

Lead our hearts to Thee in prayer. Hear our voi - ces

faint be - seech - ing; Heav - en seems be - yond our reach - ing;

Oh, our Fa - ther, God of love, Guide us to thy home a - bove!

O FLOW'RET FAIR.

ABT.

MOURNFULLY.

1. O flow - 'ret fair, O flow - 'ret fair, Thou look'st so sad in  
 2. O flow - 'ret fair, O flow - 'ret fair, In dis - mal man - tle

setting sun, Thou'st told thy last sad tale,— Thou flow'ret of the  
 comes the night, While stars so soft - ly shine, To close those eyes of

vale, Thy hap - py life is run, Thy hap - py life is run.  
 thine, And fade thy splendors bright, And fade thy splendors bright.

3 O flow'ret fair, O flow'ret fair,  
 In balmy air and roses' bloom  
 Thus comes again the morn,  
 To shed new beauties born,  
 And pearls strew o'er thy tomb,  
 And pearls strew o'er thy tomb.

**B-Flat Major.**

(a) HARMONIES OF THE FIRST AND FIFTH DEGREES.

A musical staff in B-flat major showing four chords: I (F2, A2, C3), V (F4, A4, C5), V7 (F4, A4, C5, Bb5), and V9 (F4, A4, C5, Bb5, G6).

1. 2. 3. 4.  
 I V I I V<sup>7</sup> I I V<sup>7</sup> I I V<sup>9</sup> I  
 Ev - er - more. End - less joy. Morn - ing dawns. Ev'n - ing star.

(b) HARMONIES OF THE FOURTH, SECOND, AND SIXTH DEGREES.

5. 6.  
 IV I IV V I II I II V I  
 The lark's song hear. His note is clear.

7. 8.  
 II<sup>7</sup> I II<sup>7</sup> V<sup>7</sup> I VI I V VI - II<sup>7</sup> V I  
 The morn-ing breaks. Take the pilgrim's staff in hand.

BEATING TIME WITH THE HAND.

In order that the feeling of time or measure should become firmly fixed in the nature of the pupils, they should beat the time with the teacher. An energetic movement of the hand from the wrist is sufficient. Action of the arm should be avoided, as too fatiguing, and counting aloud, or beating with the foot also, since they create too much disturbance.—Dr. A. B. MARX.



THE MORNING STAR.

From the French. +  
 MODERATO.

SWISS.

*f*

1. Bright morn - ing star that shines with heavenly glo - ry,  
 2. A - rise and shine, O star of love so ten - der,

*f*

Full from the east thy light is shed a - broad,  
 Shed o'er our souls thy ra - di - ance di - vine;

Tell - ing the earth the might - y pow'r of God;  
 Guide thou our feet when doubt - ing we re - pine;

*mf* *f*

Day un - to day re - peats the wondrous sto - ry.  
 Lead us to God, our grate - ful praise to ren - der.

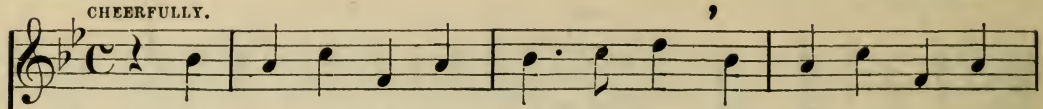
*mf* *f*

VILLAGE BELLS (Round).

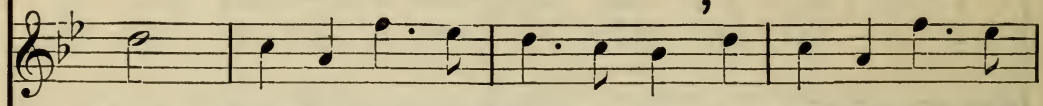
MRS. HUNTER.

W. HORSLEY.

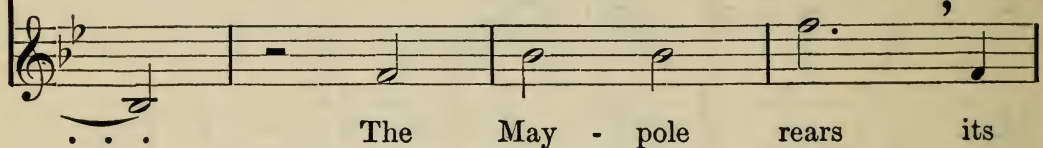
CHEERFULLY.

1. 

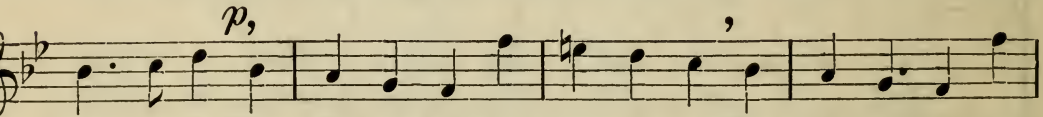
The vil-lage bells ring mer - ri - ly, The milk-maids sing so

2. 

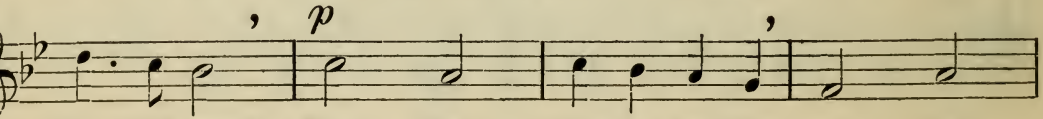
With flow'ry wreaths and ros - escrown'd, Now May-day comes its

3. 

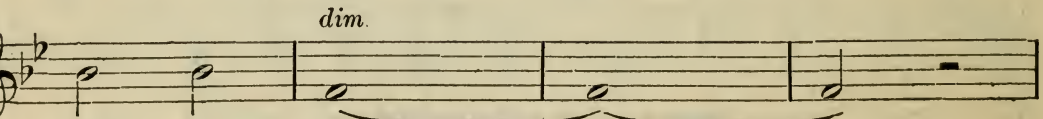
The May - pole rears its

*p,* 

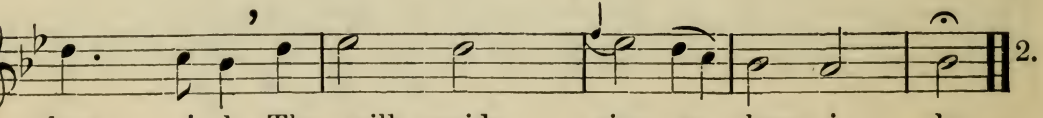
cheer - i - ly, The vil-lage bells ring mer - ri - ly, The milk-maids sing so

*p* 

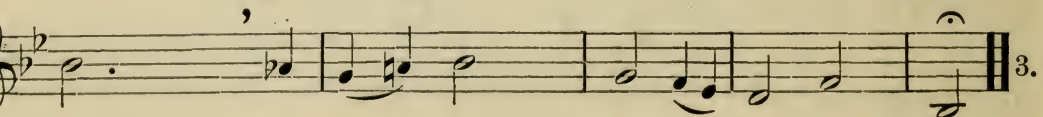
an - nual round, May - day comes its an - nual, an - nual

*dim.* 

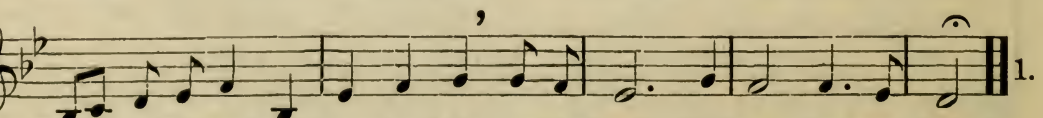
head so gay, . . . . .

 2.

cheer - i - ly, The milk-maids sing so cheer - i - ly.

 3.

round, Now May - day comes its an - nual round.

 1.

While on the turf all dance and play, on the turf all dance, dance and play.

THE FLOWERS I LOVE.

From the French. +

Popular Song.

1. Bright, dew - y flow - ers, Grac - ing our bow - ers,  
2. Vi - o - lets ten - der, Mod - est and slen - der,

Oh, how I love you!  
Danc - ing in maz - es,  
Bloom - ing in May,  
Hide in the moss;  
Oh, how I love you!  
Danc - ing in maz - es,  
in May;  
the moss;  
Oh, how I love you!  
Danc - ing in maz - es,

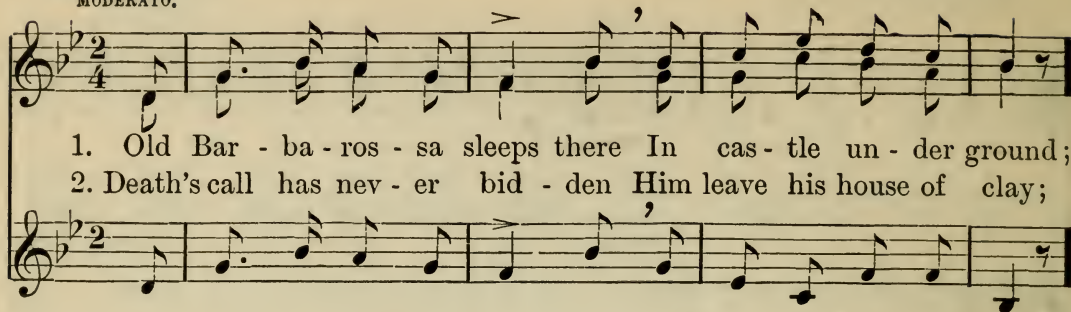
*cres.* Heav'n bends a - bove you, Ra - diant and gay.  
King - cups and dai - sies Grace - ful - ly toss.  
*cres.* Heav'n bends a - bove you,  
King - cups and dai - sies

3 Perfume of clover  
All the fields over,  
Fragrant and fair,  
Sweetly with wild rose  
Blends, when the wind blows,  
Filling the air.

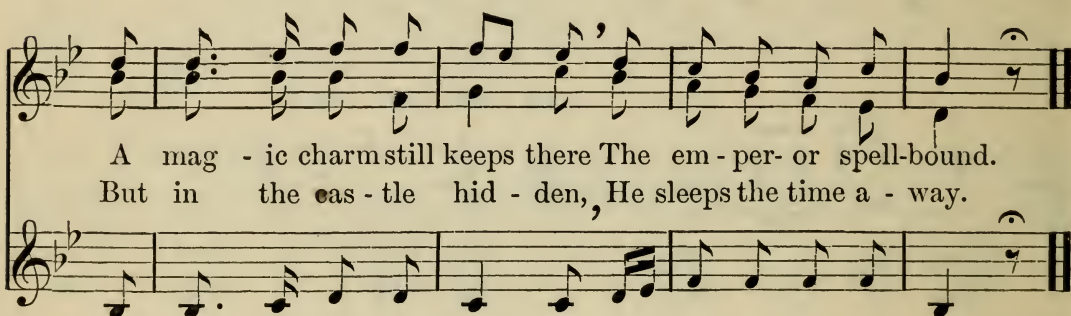
4 Brook, flowing stilly,  
Mirrors the lily,  
Throned on its banks;  
Heads humbly drooping,  
Harebells are stooping,  
Breathing their thanks.

## BARBAROSSA.\*

MODERATO.



1. Old Bar - ba - ros - sa sleeps there In cas - tle un - der ground;  
2. Death's call has nev - er bid - den Him leave his house of clay;



A mag - ic charm still keeps there The em - per - or spell - bound.  
But in the cas - tle hid - den, He sleeps the time a - way.

3 The riches of his kingdom  
He took with him below;  
But he will one day bring them,  
When he comes back, we know.

6 He nods as he were dreaming,  
And winks with half-closed eye;  
With glance all brightly beaming,  
He bids his page draw nigh.

4 He sits (so says the fable)  
On chair of ivory made;  
Of marble is the table  
Whereon his head is laid.

7 He speaks in sleep, thus crying:  
"Go to the castle door,  
And see if still are flying  
The ravens as before.

5 His beard is long and flowing,  
All of a fiery red;  
'T is through the table growing,  
On which he rests his head.

8 "And if they still are flying —  
The old birds round the hill —  
Must I in slumber lying  
An hundred years be still?"

\* FREDERICK I., called BARBAROSSA [Redbeard], born 1121, drowned (while crossing a Syrian river) 1190; a wise and able ruler and patron of learning. The legend embodied in the above song, and still current among the peasantry of Germany, is to the effect that, so long as the ravens continue to fly about the hill on which his castle stands, the monarch will remain spell-bound and asleep; but that afterwards he will arise and be restored to his people.

## FAR FROM HOME.

*From the French.* †

POPULAR SONG.

1. O brook - let, how swift - ly thou flow - est a - way! But  
 2. The fleet bird of pas - sage now cleaves thro' the air, And  
 3. I find on my path - way the bright springing grass; The

way - worn and weak have I trudged all the day. Oh!  
 brings ten - der tid - ings of Spring, fresh and fair; His  
 sweet rob - ins greet me as sad - ly I pass; A -

tell me, I pray thee, sweet stream, run - ning clear, Hast  
 glad song of wel - come is heard far and near; While  
 round all are hap - py, with hearts full of cheer— A -

seen, in thy wand'rings, my coun - try so dear?  
 I am de - plor - ing my coun - try so dear.  
 las! I am far from my coun - try so dear!

## TO THE MOUNTAINS.

ANIMATO.

ABT.

*ff*

1. To the moun - tains let us wan - der, To the moun -  
2. Let us climb up on the moun - tains, On the moun -

tains! To the moun - tains let us wan - der, On the  
tains! Let us climb up on the moun - tains, When the

moun - tains 't is so fine, When the set - ting sun the  
storm reigns in the vale, When with crack - ing sound of

sum - mits Paints in hues that fi - ery shine. To the  
thun - der Thro' the for - est rolls the gale. Let us

moun-tains let us wan - der, On the moun-tains 'tis so fine!  
climb up on the moun-tain, On the moun-tains 'tis so fair!

3 On the mountains peace is dwelling,  
On the mountains!  
On the mountains peace is dwelling,  
On the mountains reigns delight;  
And when all below is dreary,  
There 't is always clear and bright:  
On the mountains peace is dwelling,  
On the mountains' brilliant height.

FRANZ ABT.—This prince of composers of modern “Songs for the People” was born at Eilenburg, in Prussian Saxony, Dec. 22, 1819. His father was a clergyman, and FRANZ, though destined to the same profession, received a sound musical education, and was allowed to pursue both objects at the Thomas School and at the University of Leipzig. On the death of his father he relinquished the church as a profession, and adopted music entirely.

His first residence where he practised his chosen profession was at Zurich, Switzerland, the birthplace of true political freedom and of “People’s Song,” where he composed both songs and instrumental music, the latter especially for the pianoforte.

This residence of ten years in these Alpine regions gave to his style of composition the character which is so peculiar to mountainous countries. His songs are always pleasing, but require to be well studied, and in most cases to have both words and music committed to memory, to be thoroughly enjoyed by either the singer or the audience.

ABT visited this country in 1872, taking part in the “Peace Jubilee” held at Boston in November of that year. Although since deceased, he will, through his songs, ever live in the hearts of the people of all civilized nations.





WELCOME HOME.

From the French. †  
Allegretto. *mf*

1. Sing a - loud in joy - ful greet - ing,—Friends are  
2. Crown'd with Au - tumn's rad - iant glo - ry, Stands the  
3. Hear the voice, with tear - ful glad - ness, Words of

com - ing from a - far! Shine, O Sun, up - on our  
an - cient roof - tree still; Child - ren, youth, and grand-sire  
kind - ly greet - ing say; Tears may fall, but not of

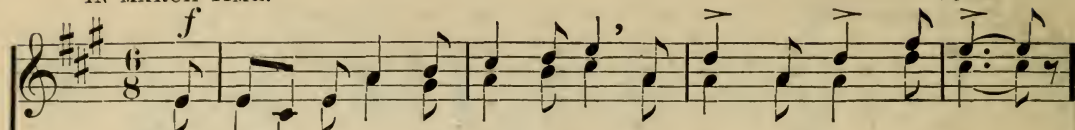
meet - ing; Let no cloud the brightness mar, Shine, O Sun, up - on our  
hoar - y, All the air with welcome fill. Shine, O Sun, etc.  
sad - ness: Joy shall ban - ish grief a - way. Shine, O Sun, etc.

meet - ing, Welcome home, Wel - come home, No more to roam.

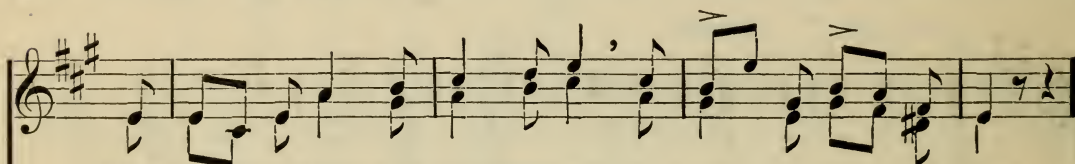
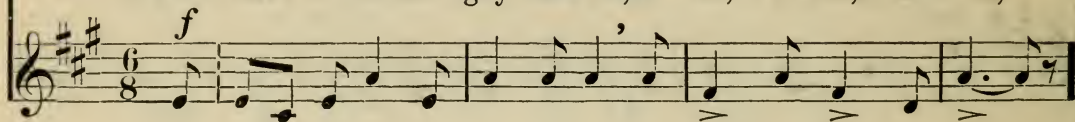
## THE FOOT-TRAVELLER.

IN MARCH TIME.

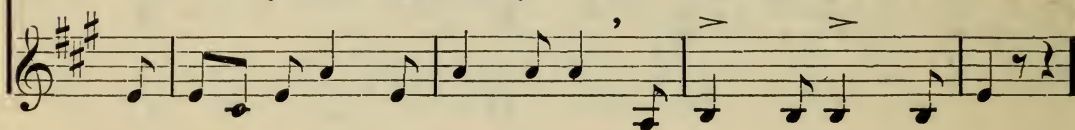
ABT.



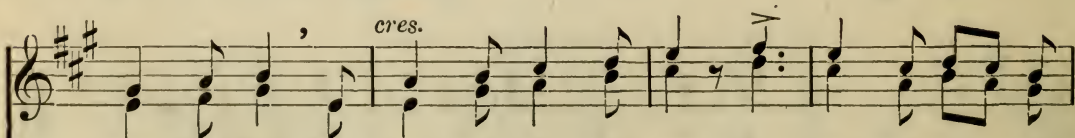
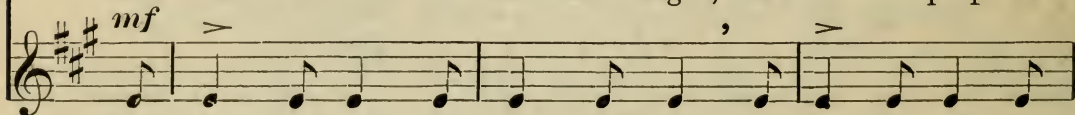
1. On foot I gai - ly take my way, U - he, u - he, u - he,
2. No snail-paced friend I want, not I, U - he, u - he, u - he,
3. Foot-trav - el to the gay is sweet, U - he, u - he, u - he,



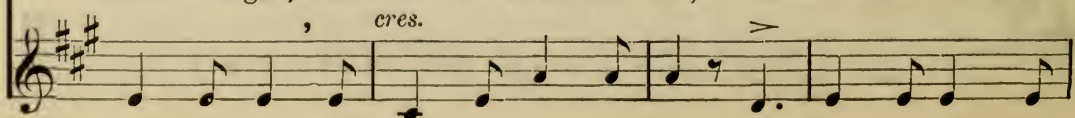
O'er mountains bare and meadows gay, U - he, u - he, u - he!  
 At ev - 'ry step to pause and sigh, U - he, u - he, u - he!  
 But heav - y hearts make heav - y feet, U - he, u - he, u - he!



And he who is not of my mind, An - oth - er trav - ling  
 No gloom - y man to scowl and groan, And o - ver oth - ers'  
 The man who loves the sun - shine bright, And nev - er peeps be -



mate may find, He can - not go with me, He can - not go with  
 sins make moan; I'd rath - er trudge a - lone, I'd rath - er trudge a -  
 hind for night, That is the man for me, That is the man for



*,mf* *cres.*

me. U - he, u - he! tra la la la la, U - he, u -  
 lone. U - he, u - he! tra la la la la, U - he, u -  
 me. U - he, u - he! tra la la la la, U - he, u -

*,mf* *cres.* *f*

he! tra la la la la, U - he, u -  
 U - he, . . . . . u - he, . . .

*f*

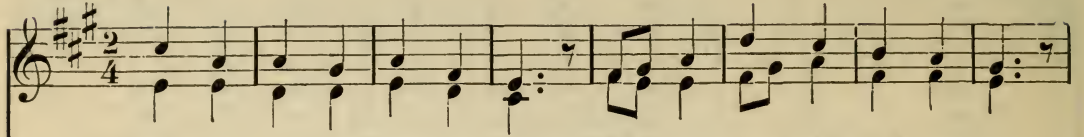
he, u - he! tra la la la la. U -  
 . . . . . u - he! U - he, . . . . .

he, u - he, u - he! tra la la la la.  
 . . . . . u - he, . . . . . u - he,

## LOVELY IS THE HEAVEN BLUE.

A. P. BERGGREEN.

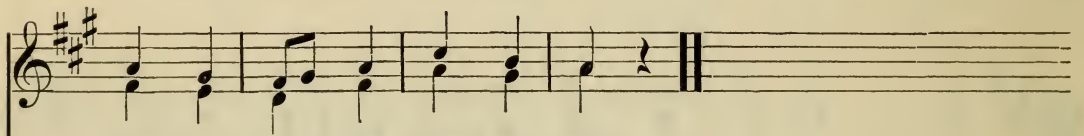
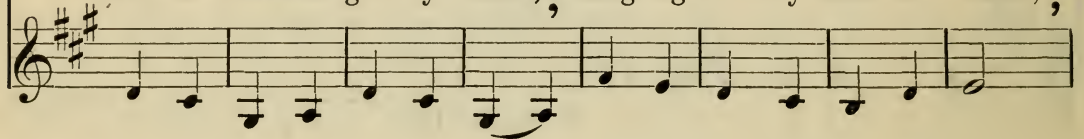
SLOWLY.



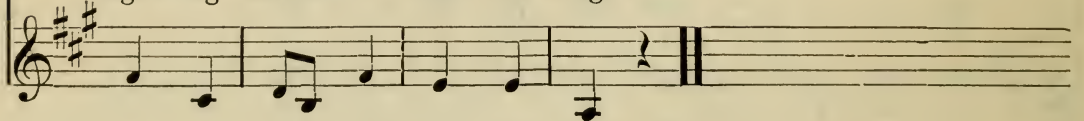
1. Love - ly is the heav - en blue, With its clouds of gold - en hue,  
 2. Once, up - on a Christmas night, Shone the stars with trembling light,



And its stars which with their smile Us from earth would now be - guile  
 Till a sud - den glo - ry came, Chang - ing ev - 'ry star to flame, ,



Up to heav'n so clear and bright.  
 Light - ing heav'n so clear and bright.



3 And unto the lovely star,  
 Came the wise men from afar,  
 Following where'er it led,  
 Even unto Jesus' bed,  
 On this snowy Christmas night.

4 This bright star, so soft and mild,  
 Leading to a little child,  
 Is his word so true and clear,  
 Which we all so gladly hear,  
 On this cheerful Christmas night.



## PLEASURES OF THE WOOD.

ABT.

ALLEGRO.

*cres.*

1. How pleas-ant is the wood, How pleasant is the wood, How  
2. The hunter's best lov'd good, The hunter's best lov'd good, The

*mf* *cres.*

*cres.*

pleas-ant is the wood, The green and sha - dy wood, When  
hun-ter's best lov'd good, That is the green, green wood; He

*cres.* *mf*

*mf*

mer - ri - ly horns are re - sound - ing, Our heart with delight is a -  
sports there and chases there dai - ly, And sings so light-hearted and

*mf*

*f* *pp*

bound-ing, A - round the green, green wood, A - round the green, green  
gai - ly, A - round the green, green wood, A - round the green, green

*f* *pp*

wood. *f* Hol - la, hol - la, hol - la, *ff* hol - la, hol - la, hol-la, hol-la, hol-la.

*f* *ff* hol - la, hol-la, hol-la, hol-la, hol-la.

la, holla,

3 The echo's merry mood,  
 The echo's merry mood,  
 The echo's merry mood  
 Reigns in the green, green wood,  
 In trees and in rocks ever living,  
 Back every song it is giving,  
 Around the green, green wood,  
 Around the green, green wood.  
 Holla, holla, etc.

SENTENCE.

NOT TOO SLOWLY.

To all, good - night.

Good - night, good - night, good - night, good - night.

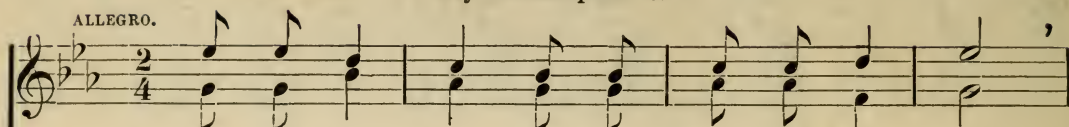
Good-night, good-night, To all a kind good-night.

## SEA SONG.

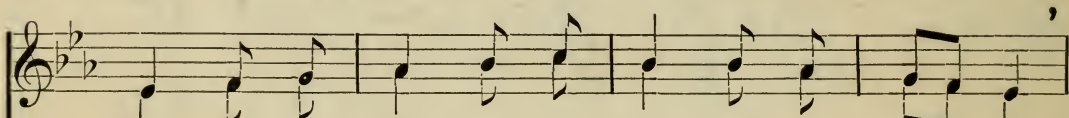
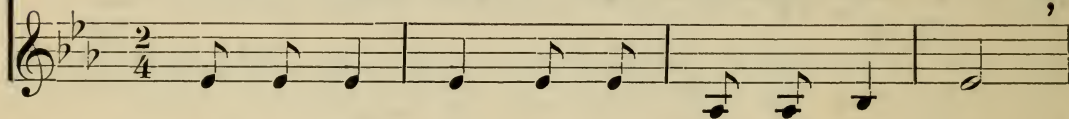
NÆGELI.

May be transposed to D.

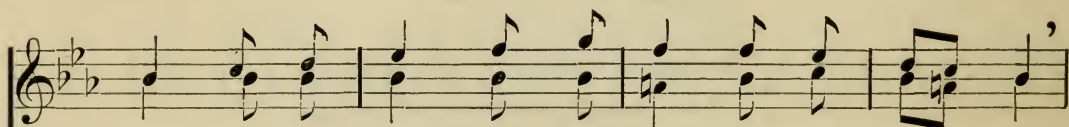
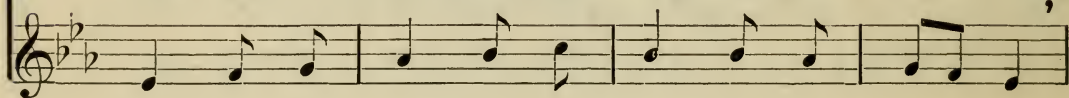
ALLEGRO.



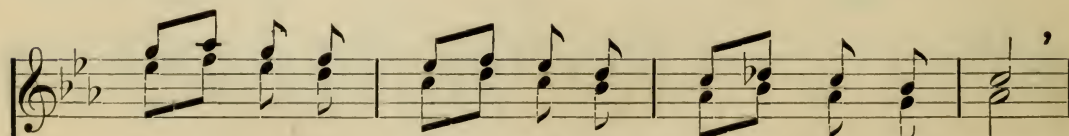
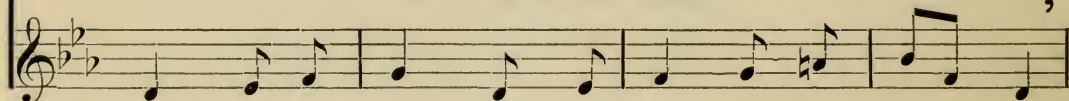
1. O'er the bright wa - ters we mar - i - ners sail;  
 2. Hoist the white sail with a wel - com - ing cheer !



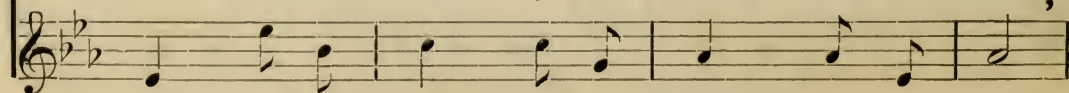
Nev - er a - lone with the blue sea a - round us,  
 Up with the pen - non, its stars bright - ly gleam - ing !



Ev - er at home when there's noth - ing to bound us,  
 Swift o'er the tide, with its mad white-caps teem - ing,



Brav - ing the storm and en - joy - ing the gale.  
 Dash we so swift - ly, our hearts void of fear.





Hope ev - er near us, Read - y to cheer us,  
 Hope ev - er near us, Read - y to cheer us,

Hope the true com - rade that nev - er shall fail.  
 Faith the sure com - pass, by which we e'er steer.

SENTENCE.

A. P. BERGGREEN.

*p*  
 A - bide with me! fast falls the e - ven - tide:

The dark - ness deep - ens; Lord, with me a - bide.

## NOW THE WINTRY STORMS ARE O'ER.

SILCHER.

SOFTLY.

1. Now the win - try storms are o'er, Spring un -  
2. O'er the dai - sy - paint - ed mead, , Now the

locks her ver - dant store; Smil - ing pleas - ure  
wan - ton lamb - kins spread, Ev - er play - ful,

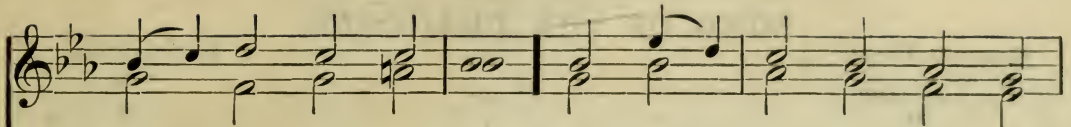
crowns the day; Sweet - ly breathes the blush - ing May.  
ev - er gay, , Fond to wel - come in the May.

3 Now responsive through the grove,  
Softer tuned to Spring and Love,  
Echo, with her sportive lay,  
Joins our carols in the May.

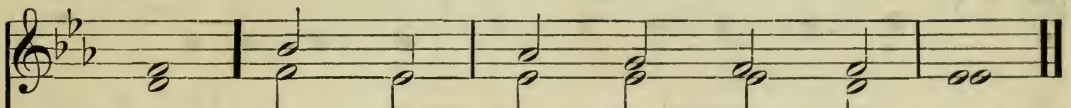
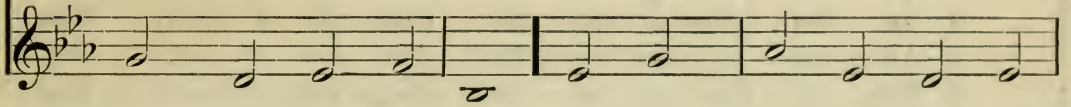
## CHORAL. — LET US WITH A GLADSOME MIND.

SILCHER.

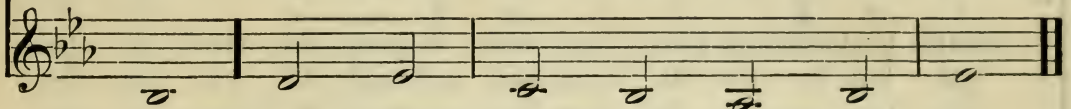
1. Let us, with a glad - some mind, Praise the  
2. He, with all - com - mand - ing might, Filled the



Lord, for he is kind; For his mer - cies shall en -  
new - made world with light. For his mer - cies, etc.



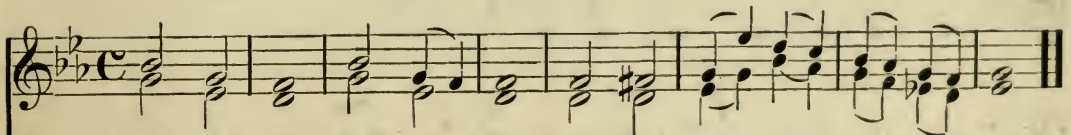
dure, Ev - er faith - ful, ev - er sure.



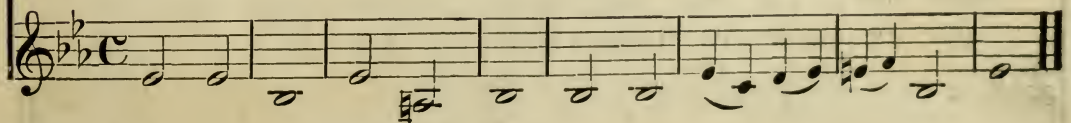
3 All things living he doth feed;  
His full hand supplies their need.  
For his mercies, etc.

4 Let us, then, with gladsome mind,  
Praise the Lord, for he is kind.  
For his mercies, etc.

**BLESS THE LORD.**



1. Bless the Lord, O' my soul! Ev - er praise his ho - ly name.  
2. Bless the Lord, O my soul! Nor for - get his ben - e - fits.  
3. Praise the Lord, all his hosts, Ye that do his gra - cious will.



## SONG OF THE DRAGOONS.

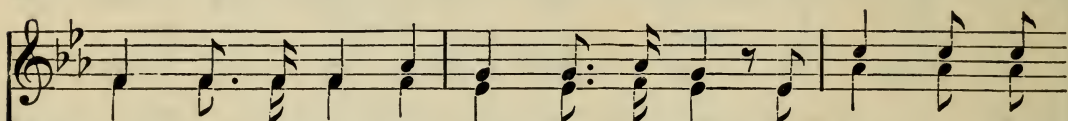
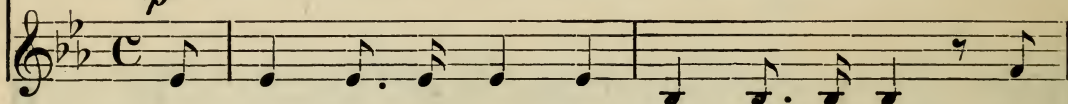
From the French +

F. SILCHER.

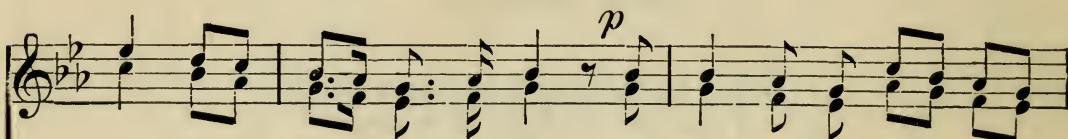
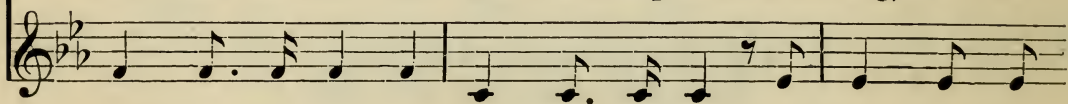
IN MARCH TIME.

*p*

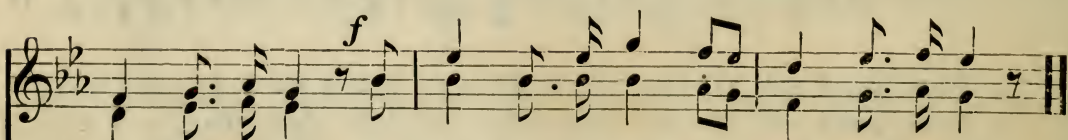
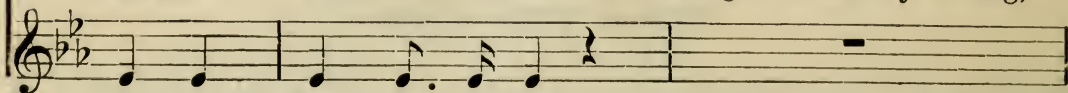
1. In clear, pierc-ing tones, the trum - pet we hear, Now  
 2. All fear - less and brave, like he - roes of old, We  
 3. Now, sol - diers, up - on them charge with the lance! Hur -

*p*

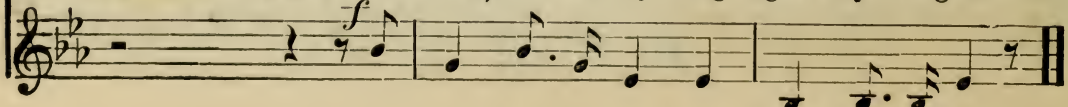
mount, bold dragoons! the foe - man is near! Al - read - y the  
 gal - lop to bat - tle, daunt-less and bold; We fol - low our  
 rah! how our no - ble war - hors - es prance! We'll sing, as we



sun shines bright in the sky; A - far roars the can - non,  
 flag, we'll con - quer or fall! May God, ev - er gra - cious,  
 fight, our war - like re - frain, We'll sing, e'en tho' dy - ing,



ech - oes re-ply! A - far roars the can - non, ech - oes re-ply!  
 watch o'er us all, May God, ev - er gra - cious, watch o'er us all.  
 glo - ry to gain, We'll sing, e'en tho' dy - ing, glo - ry to gain.



**E Major.**

(a) HARMONIES OF THE FIRST AND FIFTH DEGREES.

I                      V                      V<sup>7</sup>                      V<sup>9</sup>

1.                      2.                      3.                      4.

I V I      I V<sup>7</sup> I      I V<sup>7</sup> I      I V<sup>9</sup> I

Sum-mer night. Morn-ing star. Ev - er - more. Fa - ther - land.

(b) HARMONIES OF THE FOURTH, SECOND, AND SIXTH DEGREES.

5.                      6.

IV                      I IV I V<sup>7</sup> I II                      I II V<sup>7</sup> I

Oh, haste, haste a - way.                      The sun - set glow.

7.                      8.

II<sup>7</sup>                      I II<sup>7</sup> V<sup>7</sup> I VI I I VI II<sup>7</sup> V I

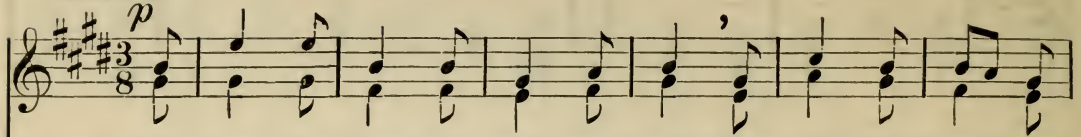
O'er wood and plain.                      Will bring us joy a - gain.

9.

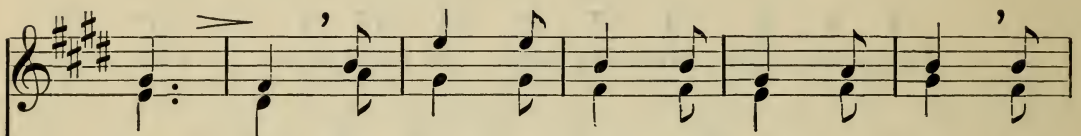
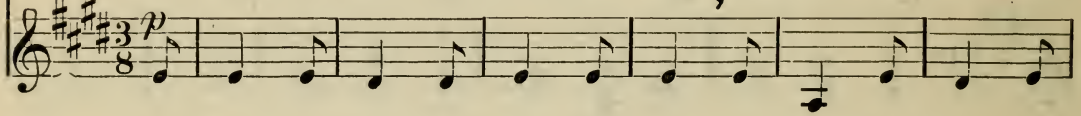
## OH, SEE HOW PLEASANT.

C. F. GEORGI.

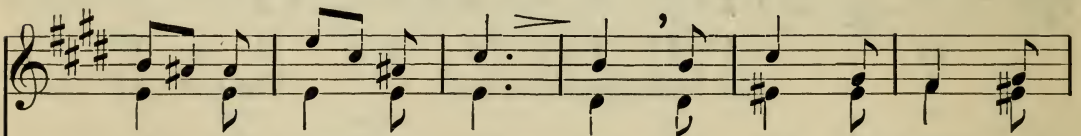
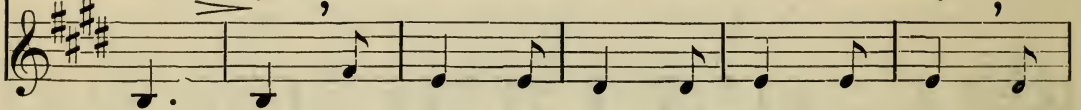
ANDANTINO.



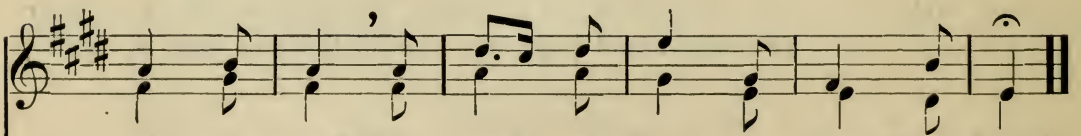
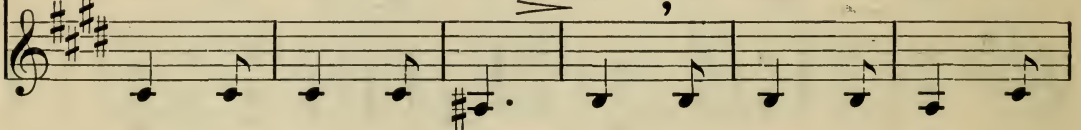
1. Oh, see how pleas-ant, fair, and bright Our lit - tle church is  
 2. No cost - ly arts our church ar - ray, That bride so meek and



show - ing! While gild - ed by the morn - ing light, Each  
 love - ly; But there, each wel - come Sab - bath - day, The



win - dow - pane is glow - ing. All gen - tle, sweet, and  
 ver - y air is ho - ly; And there the pas - tor



qui - et round; No such a church is else - where found.  
 leads his flock To wa - ter from the liv - ing rock.

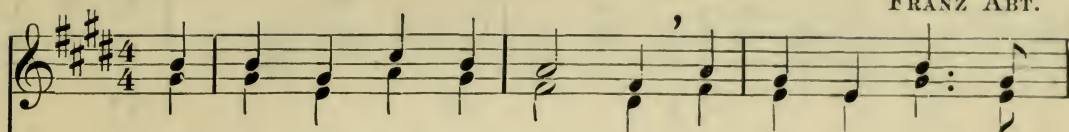


3 Then when the organ lifts its voice  
 In sounds so sweetly given,  
 And when its tones press thro' the heart,

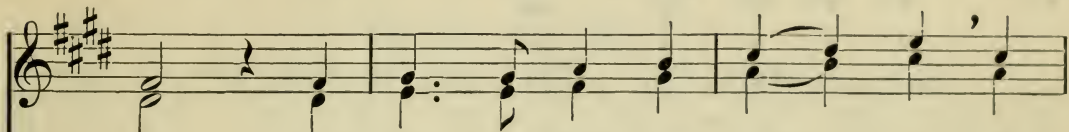
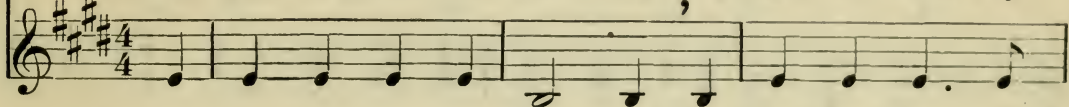
And open it to heaven,—  
 Then may the heart, thus open laid,  
 Hear more than organ ever said.

## SHORTNESS OF TIME.

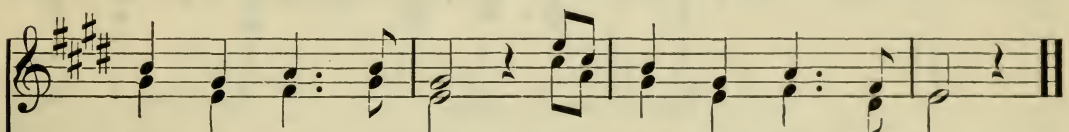
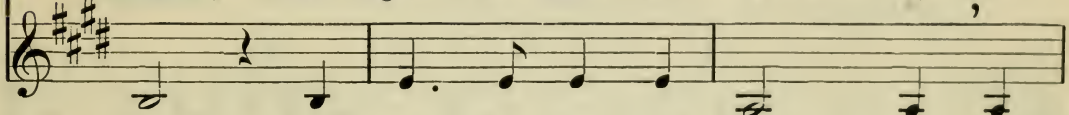
FRANZ ABT.



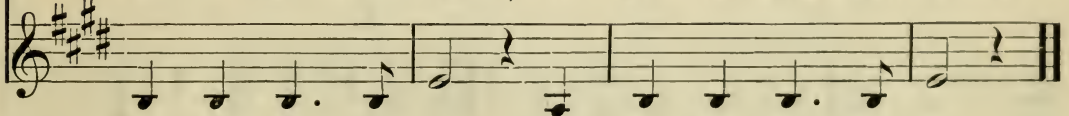
1. In ev - er - chang - ing or - bit Our life doth quick - ly  
 2. The rose a breath can with - er, That late so sweet - ly



flee, And gen - tly doth ab - sorb it E -  
 bloomed; It goes we know not whith - er, To



ter - ni - ty's wide sea, E - ter - ni - ty's wide sea.  
 swift de - struc - tion doomed, To swift de - struc - tion doomed.



- 3 Like fleeting thoughts that waver,  
 Life's dream from us doth haste;  
 Though gained by hard endeavor,  
 ||: Its pleasures scarce we taste. :||
- 4 While flow'rs around are growing,  
 The grave doth yawn beneath;  
 The balmy west wind blowing,  
 ||: Brings, too, corruption's breath. :||
- 5 With eagle's swiftness flying,  
 The wheel of time rolls by;  
 While yet for fortune trying,  
 ||: In sudden gloom we lie. :||





IN APRIL.

From the German.

1. O dew - y, sweet Spring ev'n - ing, Thou art to me so

dear! The skies with clouds are cur - tained, A -

star but here and there, A star but here and there.

2 The, air so warm and balmy,  
Breathes like the breath of love,  
Each breeze a violet perfume  
||: Wafts up to me above. :||

3 A song like this sweet evening,  
I fain would sing; in vain!  
The tone so soft, so gentle,  
||: I never shall attain. :||

## AWAK'D WITH EXULTATION.

From the German.+  
 MODERATO.

ABT.

*mf* *cres.*

1. A-wak'd with ex - ul - ta - tion, I greet, O God, thy light;  
 2. All lives and moves u - nit - ed, Thro' field and shrub and sky,

*mf* *cres.*

*cres.*

And turn to thy cre - a - tion My most as-ton-ish'd sight.  
 The cat-tle snuff, de - light - ed, The balm-y air on high.

*cres* . . . . .

*mf* *cres* . . . . .

Now glo - rious shines the sun a - round, A - wak - ing life's tu -  
 The bird shakes glad a - way the dew, Flies up and sings in

*mf* *cres* . . . . .

*f*

- mult-uous sound, A - wak - ing life's tu - mul-tuous sound.  
 a - zure blue, Flies up and sings in a - zure blue.

*f*

3 With joyful eye reflecting  
 What's good and pure and worth,  
 Day's labor not neglecting,  
 Now man to work goes forth;  
 Then praying he begins his deeds,  
 ||: And all he undertakes succeeds. :||

4 O sun, the world adorning,  
 Thou show'st God's love and might;  
 May there be such a morning,  
 When past is our last night.  
 O God, thy sunshine is so sweet,  
 ||: What man would not rejoice in it! :||

SONG OF MAY.

ART.

GAILY.

*mf*

1 & 2. Now let us dai - ly Sing and tune gai - ly,

*mf*

*dolce.*

(1) Sing of the beauteous May, Sing of the star - ry ray!  
 (2) Sing of the balm-y air, Sing of the flow'rets fair.

*dolce*

*p*

(1 & 2) Sing and tune gai - ly, Sing and tune gai - ly.

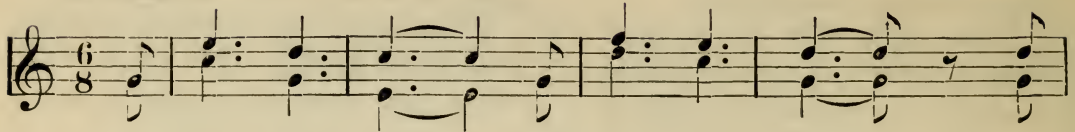
*p*

3 Now let us daily sing and tune gaily,  
 Sing of delight and love, Far thro' the wood and grove.  
 ||: Sing and tune gaily. :||

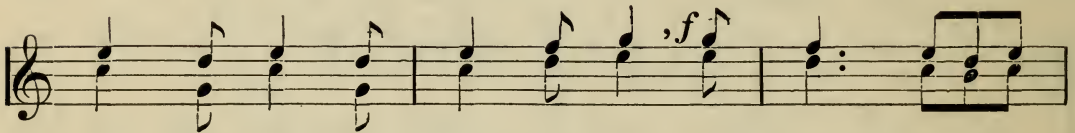
## THE SUNBEAMS STREAK THE AZURE SKIES.

POHLENZ.

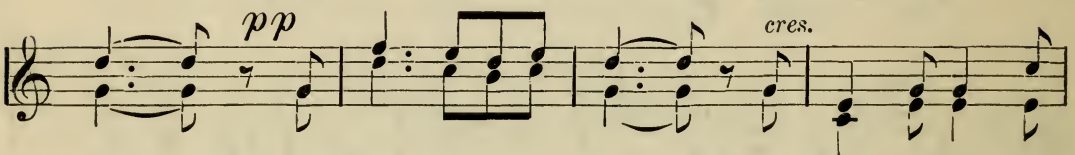
ALLEGRETTO.



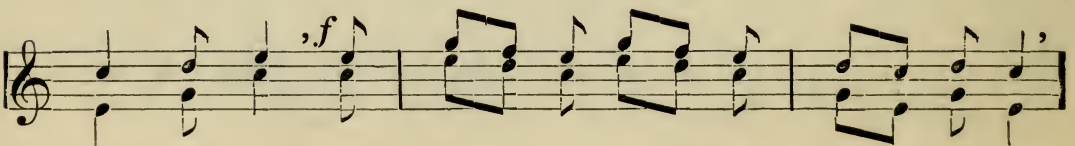
1. The sun - beams streak the a - zure skies, And  
 2. The goats wind slow their wont - ed way, Up



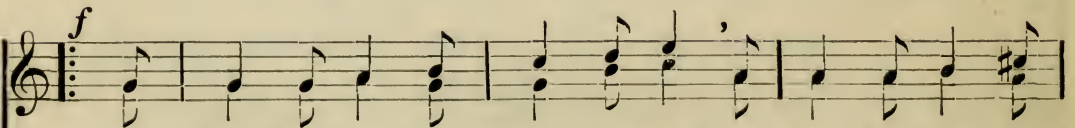
line with light the moun-tain's brow, the moun - tain's  
 crag - gy steep and ridg - es rude, and ridg - es



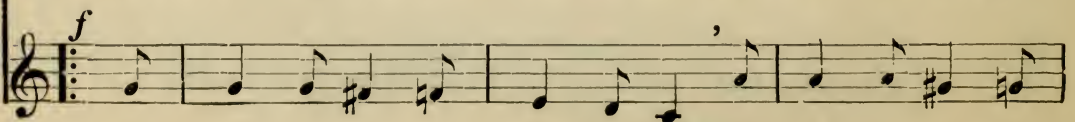
brow, the moun - tain's brow ; With hounds and horns the  
 rude, and ridg - es rude, Mark'd by the wild wolf



hunt - ers rise, And chase the roe - buck through the snow,  
 for his prey, From des - ert cave or hang - ing wood,



With hounds and horns the hunt - ers rise, With hounds and horns the  
 Mark'd by the wild wolf for his prey, Mark'd by the wild wolf



hunt-ers rise, And chase . . the roe - buck through the  
for his prey, From des - ert cave, . . or hang - ing

And chase the roe - buck  
From des - ert cave, or

snow, And chase the roe . buck thro' the snow.  
wood, From de - sert cave . . . or hang - ing wood.

3 And while the torrent thunders loud,  
And as the echoing cliffs reply,  
The cliffs reply, the cliffs reply,  
The huts peep o'er the morning cloud,  
Perch'd like an eagle's nest on high.  
The huts peep o'er the morning cloud,  
The huts peep o'er the morning cloud,  
||: Perch'd like an eagle's nest on high: ||

SENTENCE.

Oh, let me keep hope's an - chor fast.

NORWEGIAN FATHERLAND SONG.

TEMPO DI MARCIA.

R. NORDRAAK.

*mf* >

1. Sing, with love and deep de - vo - tion, To our fath - er - land,  
 2. Now, 'tis Harold,\* strong and fearless, King of Norway reigns;

*mf* >

Guar - ded well by mount and o - cean, Migh - ty, free, and  
 Now, we're saved by Ha - kon\* peer - less, Saved from death and

*p*

grand. chains; While our tho'ts with love are turn - ing,  
 Heav'n the cross that O - laf\* pri - zes

*p*

He - roes to re - vere, Ev - 'ry pa - triot heart is  
 Sends on field of blood; Base cor - rup - tion's dark dis -

\* Norwegian kings and heroes.

*mf* burn - ing, An - cient tales to hear : Ev - ry pa - triot heart is  
*mf* guis - es Sink in Truth's pure flood : Base cor - ruption's dark dis -

*f*

*f*

burn - ing An - cient Sa - ga lore to hear.  
 guis - es Fall, and sink in Truth's pure flood.

3 Now, brave Tordenskjold\*† advances,  
 Saves our land from woe;  
 Ever, where his bright blade glances,  
 Falls the hated foe;  
 Peasantry and yeomen follow,—  
 Maids and mothers, too,—  
 Gather all, from hill and hollow,  
 Valiant hearts and true:  
 Gather all, from hill and hollow,  
 Noble, valiant hearts and true.

SENTENCE.

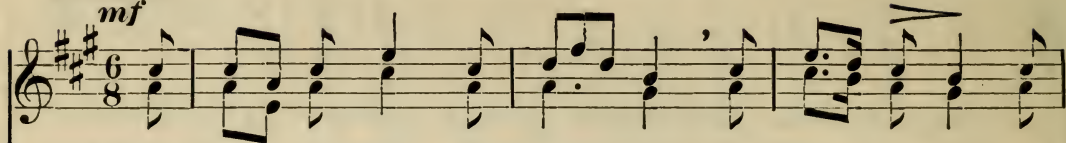
Thro' meadows green the winding stream flows far a - way.

† Pronounced *Tordenshiold*.

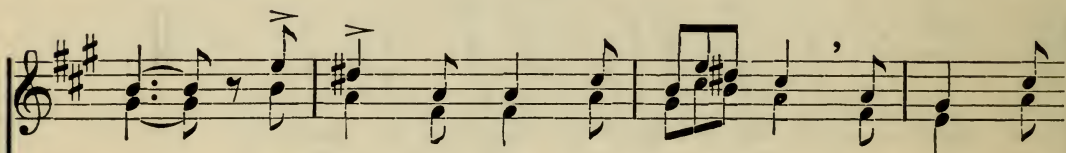
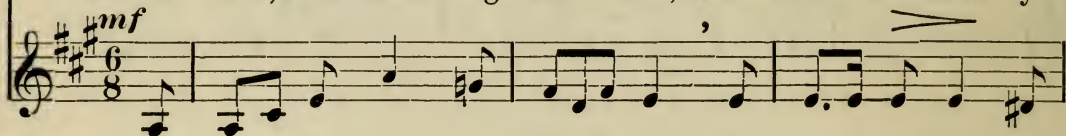
## TRAVELLING SONG.

ABT.

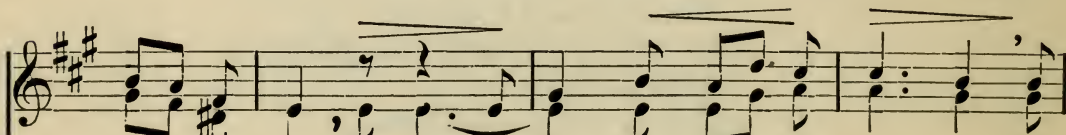
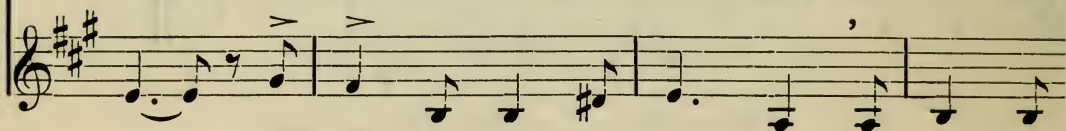
WITH SPIRIT.

*mf*

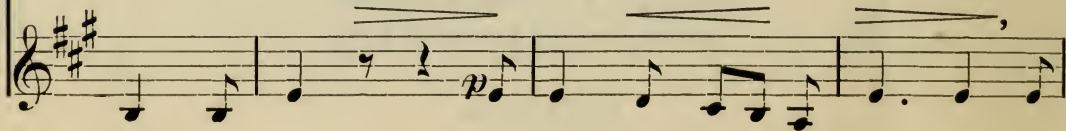
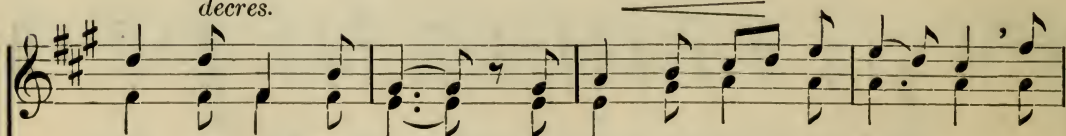
1. How charm - ing 't is to wan - der, In Spring, thro' field and  
 2. The lark, with morn - ing dit - ties, Waves in the balm - y



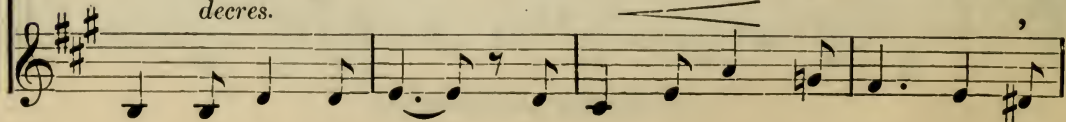
grove, By mer - ry tho'ts at - tend - ed, And sing - ing  
 air; It sounds thro' wood and moun - tain, And to our



songs of love! We rise be - fore day's dawn - ing; How  
 heart so fair; We rise . . . . .  
 Then how . . . . . are we de - light - ed, O'er

*deces.*

si - lent 't is a - round! But with sweet ver - nal feel - ings, Our  
 wood and stream to see, Sur - round - ed by the bound - less Blue

*deces.*



heart will glad ly bound, . . . But with sweet ver - nal  
 heav - en's can - o - py, With sweet . . . Sur - round-ed by the  
 Sur - round

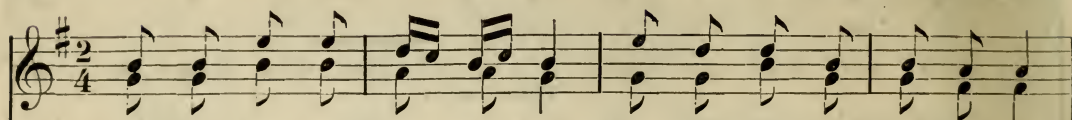
feel - ings Our hearts will glad - ly bound.  
 bound - less, Blue heav - en's can - o - py.  
 ed by ,

3 From mountains birds are flying,  
 And clouds of every kind;  
 But thoughts are coming quicker  
 Than birds, and clouds, and wind.  
 The clouds are going downwards,  
 The birds at length must fall;  
 ||: But thoughts and songs are rising  
 E'en into heaven's hall. :||

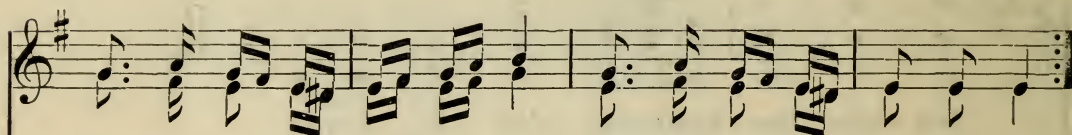
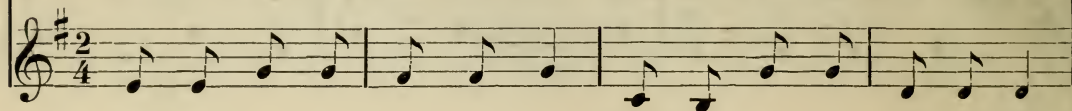
NOTE.—The above is one of a class called “open-air songs.” There are a great number of these songs in every country in Europe,—mostly in Germany and Switzerland,—which are written especially for social gatherings of the people in summer; such as picnics, fairs, etc. Most of them are standard “people’s songs,” and are committed to memory,—both words and music,—by hearing them sung from childhood. This accounts for the hearty style, and often want of refinement, in which they are rendered in the school-rooms of the countries where they are most used. Songs of this class composed by A.B.T. and other modern composers are of a higher grade of music, requiring more study, and are therefore well adapted to the school-room as well as “out of doors.” To sound well, they should be very familiar to the pupils, and the parts should be well balanced, and sung with spirit.

## BRAVE OF HEART AND WARRIORS BOLD.

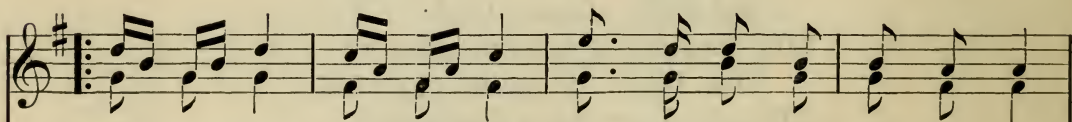
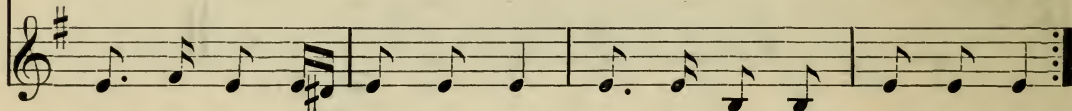
SWEDISH SONG.



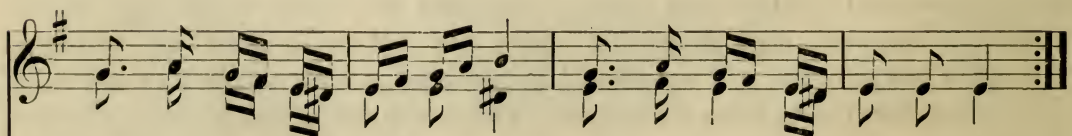
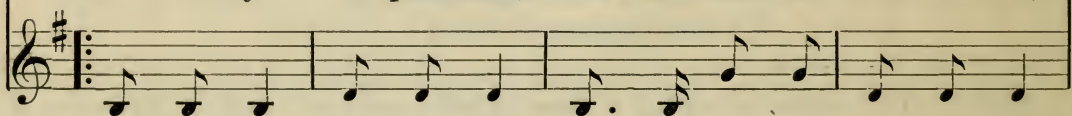
1. Brave of heart, and war - riors bold, Were the Swedes of time un - told,  
 2. Songs of ma - ny a thou - sand year Ring thro' wood and val - ley clear,



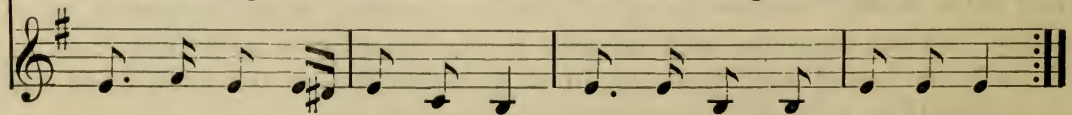
Hearts for hon - or ev - er warm, Firm in faith and strong of arm.  
 Pict - ure, bright of wa - ters wild, Yet so peace - ful, firm, and mild.



Blue eyes bright dance with light For thy dear green val - leys old;  
 To the rhyme of past time, Blend all hearts and list each ear;



North! thou gi - ant limb of earth, Land of no - ble he - roes' birth.  
 Guard the songs of Swed - ish lore, Love and sing them ev - er - more.



CRADLE SONG.

WILHEM.

ANDANTINO.

*p*

Lul - - - - - la - by,

*p*

Lul - - - - - la - by,

*pp*

Lul - - - - - la - - - by,

*pp*

Lul - - - - - la - by,

*mf* *dim.* *cres . . .*

An - gels watch o'er thee, sent from a - bove; . .

*mf* *dim.*

, *dim.*

*f* *dim.*

Dreams be be - fore thee of pleas - ure and love.

*f* *dim.*

, *dim.*

## MORNING SONG.

UN POCO ANIMATO.

ABT.

1. Rent is night's dark, drear - y pris - on, High in  
 2. And while all the world is sing - ing Praise to

heav'n the sun shines bright, And a - wak'd in joy is  
 God in tune - ful rhyme, And its grate - - ful trib - utes

And a-wak'd in joy is  
 And its grateful tributes

ris - en, All cre - a - tion's gold - en light; With the  
 bring - ing Fresh from ev - 'ry land and clime;— Thou, my

ri - sen,  
 bring - ing,

balm - y breath of flow - ers Rich is fill'd th'e - the - real  
 song, shalt rise most fer - vent To his throne of boun - teous

space, And the birds from all the bow - ers, Light - ly  
 grace, And pro - claim his faith - ful ser - vant, To the

*p* And the birds from all the bow - ers,  
 And proclaim his faith - ful ser - vant,

*f* wing their star - ward race, Light - ly wing their star - ward race.  
 end of time and space, To the end of time and space.

*f*

3 Therefore praise in exultation,  
 Him alone in whom I trust;  
 Him who for my soul's salvation  
 Raised me from the lifeless dust;  
 Sing, then, Holy, Holy ever,  
 To my glorious Lord above;  
 While I live my voice shall never  
 Cease to praise his endless love.

SENTENCE.

Kind shep - herds now the glad news bring.

## ON THE LAUGHING WAVE.

NEAPOLITAN SONG.

Words by permission.

Arr. by G. F. WILSON.

1. Come, now, and haste a - way, For winds are blow - ing,  
2. Why should we wait for stars To shine more bright - ly?

And bring the cheerful heart with friend - ship glow - ing. Up - on the  
Why should we wait for winds To blow more light - ly? The stars and

peace - ful lake The moon is beam - ing, With calm and plac - id light  
plac - id moon Are now u - nit - ing To call us to the lake,

la la la la la la la la la la la la  
The stars are gleaming, When o'er the gen - tle wave  
Which looks in - vit - ing. They speak in si - lent tones,  
*mf*  
*Soli.*

la la la la la la la la la la la la la la la la la la  
 Our bark is bound-ing, The tones of  
 And yet call tru - ly, And urge us

la la la la la la la la la la la la la la la la la la  
 mu - sic sweet Shall then be sound - ing.  
 on our bark Which sails so gai - ly.

*mf*  
 Come, then, ah! come a - way, And ban - ish sad - ness;  
 la la la la la la la la la la la la la la la la  
*mp*

For on the laugh-ing wave. We'll sail with glad - ness.

From the French. †  
ANDANTE.

## FLY WITH ME.

MENDELSSOHN.

1. The leaves, a - las! are fall - ing, Poor swal - low, see! the  
2. Like thee, would I be fly - ing, — I can - not live with -  
3. From blight - ed mead - ows, chill - ing, Thou spread - est now thy

birds are fled; I hear thy plain - tive call - ing; Oh, come and  
out the sun; For soft - er skies I'm sigh - ing, — Oh, fly with  
wings for flight; My wea - ry soul is will - ing, — Fain would I

rest thy wea - ry head, I hear thy plaint - ive call - ing,  
me, thou lone - ly one! For soft - er skies I'm sigh - ing, —  
rise to realms of light; My wea - ry soul is will - ing,

(1 & 2) Oh,  
(3) To,

(1) fly . . . . . with me, for Sum-mer's dead. . . . .  
(2) fly . . . . . with me, for Sum-mer's done. . . . .  
(3) fly . . . . . to heav'n-ly realms of light. . . . .

Oh, fly with me, Oh, fly, for Sum-mer's dead!  
Oh, fly with me, Oh, fly, for Sum-mer's done!  
To fly to heav'n, To fly to realms of light.



# APPENDIX A.

## TEACHING TIME, WITH THE ADDITION OF THE TIME-NAMES.

### CHAPTER I.

#### SECTION I. — *Double or Two-Part Measure.*

*First.* The pupils are to be taught double time in the ordinary manner, with the names of the beats (Down and Up), accenting the down beat.

*Second.* While beating time, the pupils, instead of saying *Down-beat*, are to say *Tä* (a as in father); and instead of saying *Up-beat*, they are to say *Tā* (a as in fate).

#### EXAMPLE 1.

Where a sound lasts two beats, the vowel is changed *with* the Up-beat; as in

#### EXAMPLE 2.

#### EXAMPLE 3.

At rests, the names are to be uttered in a soft, distinct whisper.

#### EXAMPLE 4.

Commencing with the Up-beat.

#### SECTION II. — *Triple or Three-Part Measure.*

The beats in Triple Measure are Down, Left, and Up. The Down-beat is accented, and the Left- and Up-beats are unaccented. Some theorists say the Up-beat is slightly accented.

The Time-names are *Tā*, *Tā*, and *Tē* (e as in mē).

## EXAMPLE 5.

3/4 Down, Left, Up, D. L. U. D. L. U. D. L. U. D. L. U.  
Tä Tā Tē Tä Tā Tē Tä Tā Tē Tä-ā Tē

## EXAMPLE 6.

Commencing with the Up-beat.

3/4 Tē Tä Tā Tē Tä-ā Tē Tä Tā Tē Tä-ā

## EXAMPLE 7.

Sounds three beats long, in three-four time.

3/4 Tä Tā Tē Tä-ā-ē Tä Tā Tē Tä-ā-ē

SECTION III. — *Quadruple or Four-Part Measure.*

The beats in quadruple time are Down, Left, Right, and Up. Accented upon the Down and Right beats. The time-names are Tä, Tā, Tē, Tě (*e* as in *mět*).

## EXAMPLE 8.

4/4 Down, Left, Right, Up, D. L. R. U. D. L. R. U. D. L. R. U.  
Tä Tā Tē Tě Tä-ā Tē-ě Tä Tā Tē Tě Tä-ā Tě-ě

## EXAMPLE 9.

Commencing with the Up-beat.

4/4 Tě Tä Tā Tē Tě Tä-ā-ē Tě Tä Tā Tē Tě Tä-ā Tě

SECTION IV. — *Triple time: Three Eighth-Notes in a Measure.*

## EXAMPLE 10.

3/8 Tä Tā Tē Tä-ā Tē Tä Tā Tē Tä-ā Tě

## EXAMPLE 11.

Commencing with the Up-beat.

3/8 Tē Tä Tā Tē Tä-ā Tē Tä Tā Tē Tä-ā

*Quadruple Time. — Four Eighth-Notes in a Measure.*

## EXAMPLE 13.

$\frac{4}{8}$  Tä Tā Tē Tě | Tä-ā Tē Tě | Tä Tā Tē Tě | Tä-ā-ē Tě

## SECTION V.

The other kinds of measures, such as  $\frac{6}{4}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$  and  $\frac{12}{8}$  are to be regarded as two, three or four three-part measures. They are sometimes called *compound measures*; and are to be reduced to the simple measures from which they are derived, and named as simple measures.

*Four Three-Four Measures.*

## EXAMPLE 13.

$\frac{3}{4}$  Tä Tā Tē Tě | Tä-ā Tē Tě | Tä Tā Tē Tě | Tä-ā Tē Tě

Two  $\frac{3}{4}$  measures put together produce one  $\frac{6}{4}$  measure, as in

## EXAMPLE 14.

$\frac{6}{4}$  Tä Tā Tē Tě | Tä-ā Tē Tě | Tä Tā Tē Tě | Tä-ā Tē Tě

There are three different ways of beating six-part measure:—*First*, Down, Left, Up, twice. *Second*, the first half with the Down-beat, and the second half with the Up-beat. *Third*, with six beats when the time moves slowly, viz. Down, Down, Left; Right, Up, Up.

The second way, that of two beats, is generally the most natural.

*Four Measures in Three-Eight Time.*

## EXAMPLE 15.

$\frac{3}{8}$  Tä Tā Tē Tě | Tä-ā Tē Tě | Tä Tā Tē Tě | Tä-ā Tē Tě

*The above made into Six-Eight Measure.*

## EXAMPLE 16.

$\frac{6}{8}$  Tä Tā Tē Tě | Tä-ā Tē Tě | Tä Tā Tē Tě | Tä-ā Tē Tě

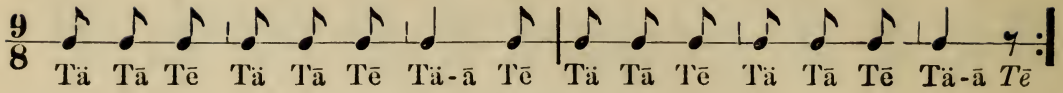
*Three-Eight Time made into Nine-Eight Time.*

## EXAMPLE 17.

$\frac{9}{8}$  Tä Tā Tē Tě | Tä-ā Tē Tě | Tä Tā Tē Tě | Tä Tā Tē Tě | Tä-ā Tē Tě

*The same in Nine-Eight Time.*

EXAMPLE 18.



There are two ways of beating the time in  $\frac{9}{8}$  measure:—*First*, Down, Left, Up, three times. *Second*, with three beats, Down, Left, and Up. (Three eighth-notes to each beat.)

If the laws of accent be developed carefully, so the pupils understand them perfectly in Double and Triple time, they will spontaneously manifest themselves in all the varieties of compound time, and in all the subdivisions of measures: if they are treated practically, and not talked about too much.

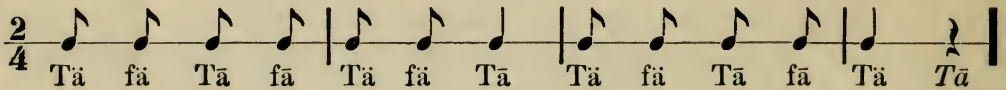
CHAPTER II.

*Two Sounds of Equal Length in Each Part of the Measure.*

SECTION I.—*Two-Part Time.*

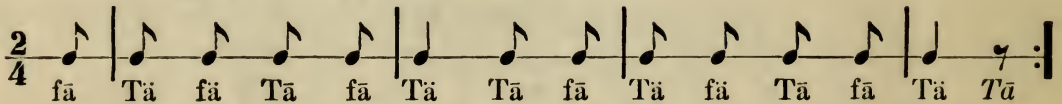
When there are two sounds of equal length in each part of the measure, in two-part time, the time-names are, Tā, fā, Tā, fā.

EXAMPLE 19.



EXAMPLE 20.

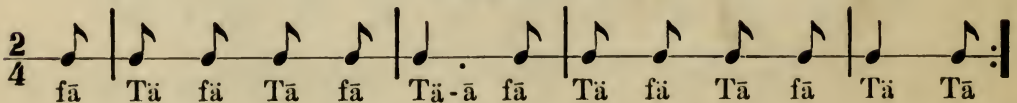
Commencing after the Up-beat, or on fā



Lead the pupils to observe that, in examples 19 and 20, Tā and Tā come *with* the beats, and that fā and fā come *after* the beats.

*The Dotted Quarter-Note.*

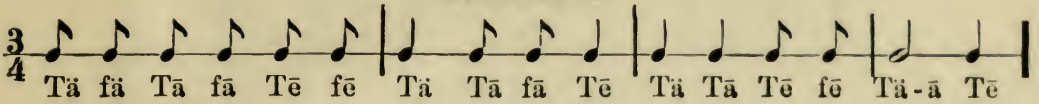
EXAMPLE 21.



Lead the pupils to see, in this example, that the dotted quarter-note is sounded during the two beats. That the eighth-note after the dotted quarter is sounded *after* the Up-beat.

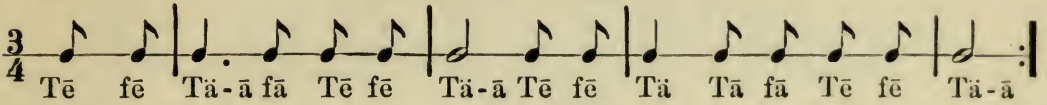
SECTION II. — *Triple Time.*

## EXAMPLE 22.



## EXAMPLE 23.

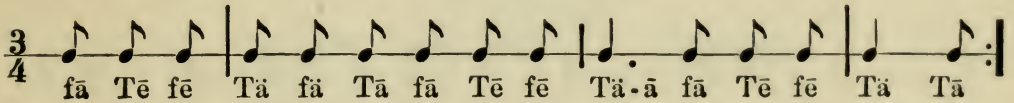
Commencing with the Up-beat, or Tē, fē.



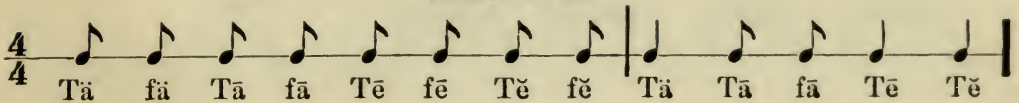
To commence promptly, the pupils must have the first two notes in mind, so as to begin *with* the Up-beat.

## EXAMPLE 24.

Commencing after the Left-beat, or with fā, Tē, fē.

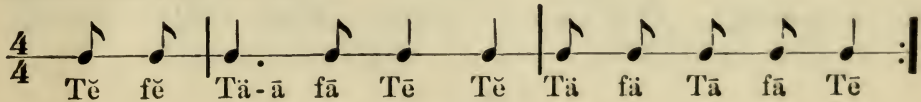
SECTION III. — *Quadruple, or Four-Part Measure.*

## EXAMPLE 25.



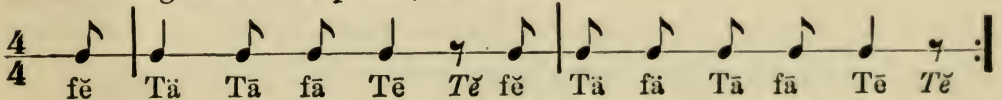
## EXAMPLE 26.

Commencing with Tē, fē.



## EXAMPLE 27.

Commencing after the Up-beat, or on fē.



## CHAPTER III.

SECTION I. — *Four Sounds of Equal Length in Each Part of the Measure.**Double Time.*

When there are four sounds of equal length in each part of the measure in Double Time, they are named, Tā, zā, fā, nā, Tā, zā, fā, nā.

## EXAMPLE 28.

Tä zä fä nä Tā zā fā nā Tā fā nä Tā

*Dotted Eighth-Notes.*

## EXAMPLE 29.

Tä-ä-ä nä Tā fā Tā fā Tā Tä-ä-ä nä Tā fā Tā Tā

*Triple Time.*

## EXAMPLE 30.

Tä zä fä nä Tā zā fā nā Tē zē fē nē Tā Tā fā Tē

## EXAMPLE 31.

Tä-ä-ä nä Tā zā fā nā Tē Tā fā Tā fā Tē fē Tä-ä-ä nä Tā Tē

*Quadruple time.*

## EXAMPLE 32.

Tä zä fä nä Tā zā fā nā Tē zē fē nē Tē zē fē nē Tā Tā fā Tē Tē

## EXAMPLE 33.

Tä-ä-ä nä Tā-ā-ā nā Tē fē Tē fē Tä-ä-ä nä Tā-ā-ā nā Tē Tē

## CHAPTER IV.

SECTION I.—*Triplets: Three Sounds of Equal Length in Each Part of the Measure.*

Triplets are usually marked with a figure 3 over or under them, thus:—

3  
or 3

When there are three sounds of equal length in each part of a measure, in Double Time, they are named, Tä, rä, lä, Tā, rā, lā.

## EXAMPLE 34.

Tä rä lä Tā rā lā Tä rä lä Tā

*Triple Time.*

## EXAMPLE 35.

$\frac{3}{4}$  Tä rä lä Tā rā lā Tē rē lē | Tä rä lä Tā rā lā Tē :

*Quadruple Time.*

## EXAMPLE 36.

$\frac{4}{4}$  Tä rä lä Tā rā lā Tē rē lē Tě rě lě | Tä Tā rā lā Tē rē lē Tě :

SECTION II.—*Sextolets, or Subdivisions of Triplets.*

The triplet is rarely subdivided. In this respect it differs from compound time. It is sometimes found subdivided in the more difficult forms of rhythm. Below are the Time-Names of one subdivision of triplets, in which there are six sounds of equal length to each beat.

## EXAMPLE 37.

$\frac{2}{4}$  Tä fä rä fä lä fä Tā fā rā fā lā fū | Tä rä lä Tā. :

Farther subdivisions of triplets are exceptional, and quite outside of rhythmical feeling. This is as far as we deem it necessary to provide time-names in popular music.





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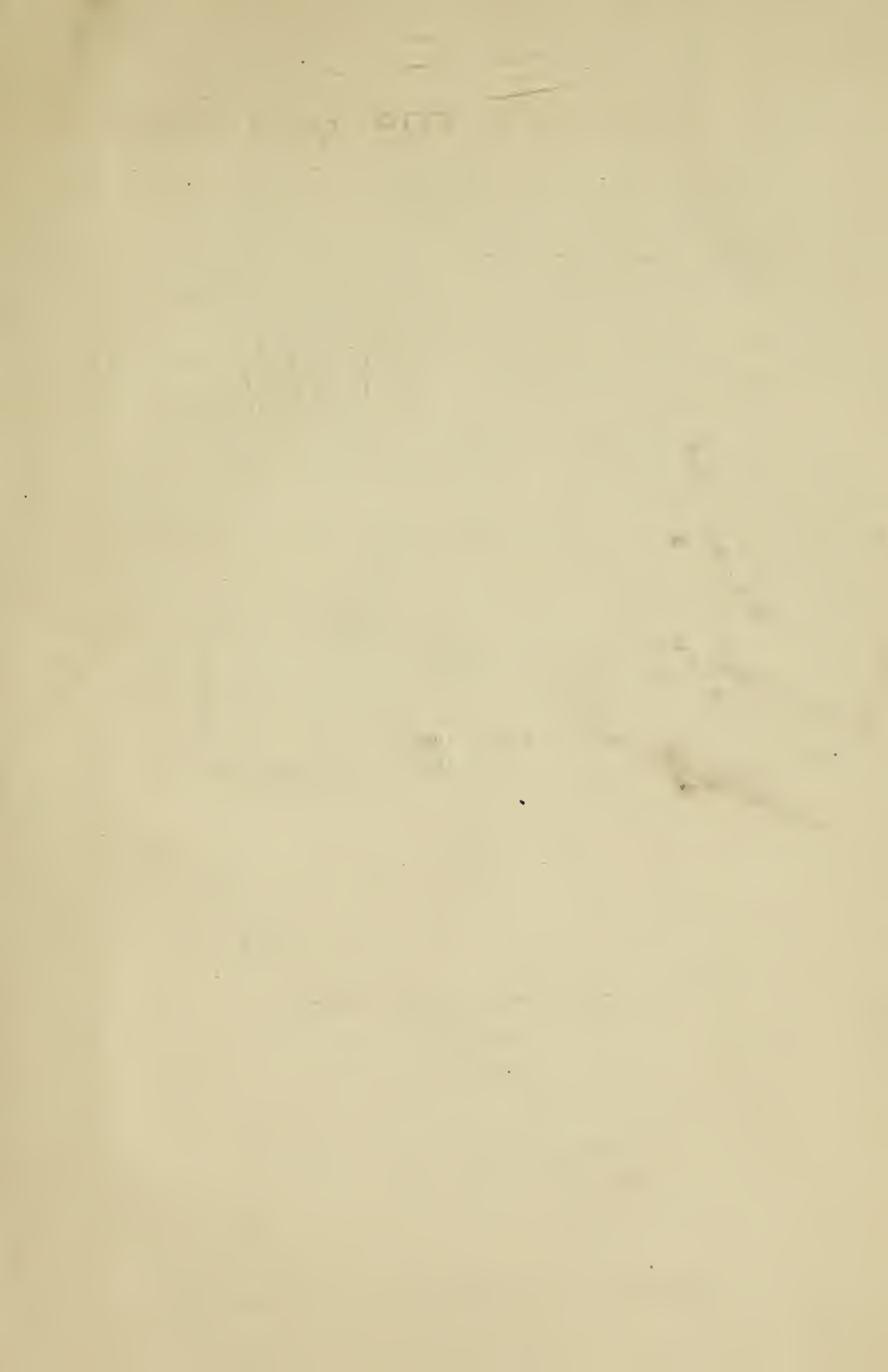
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